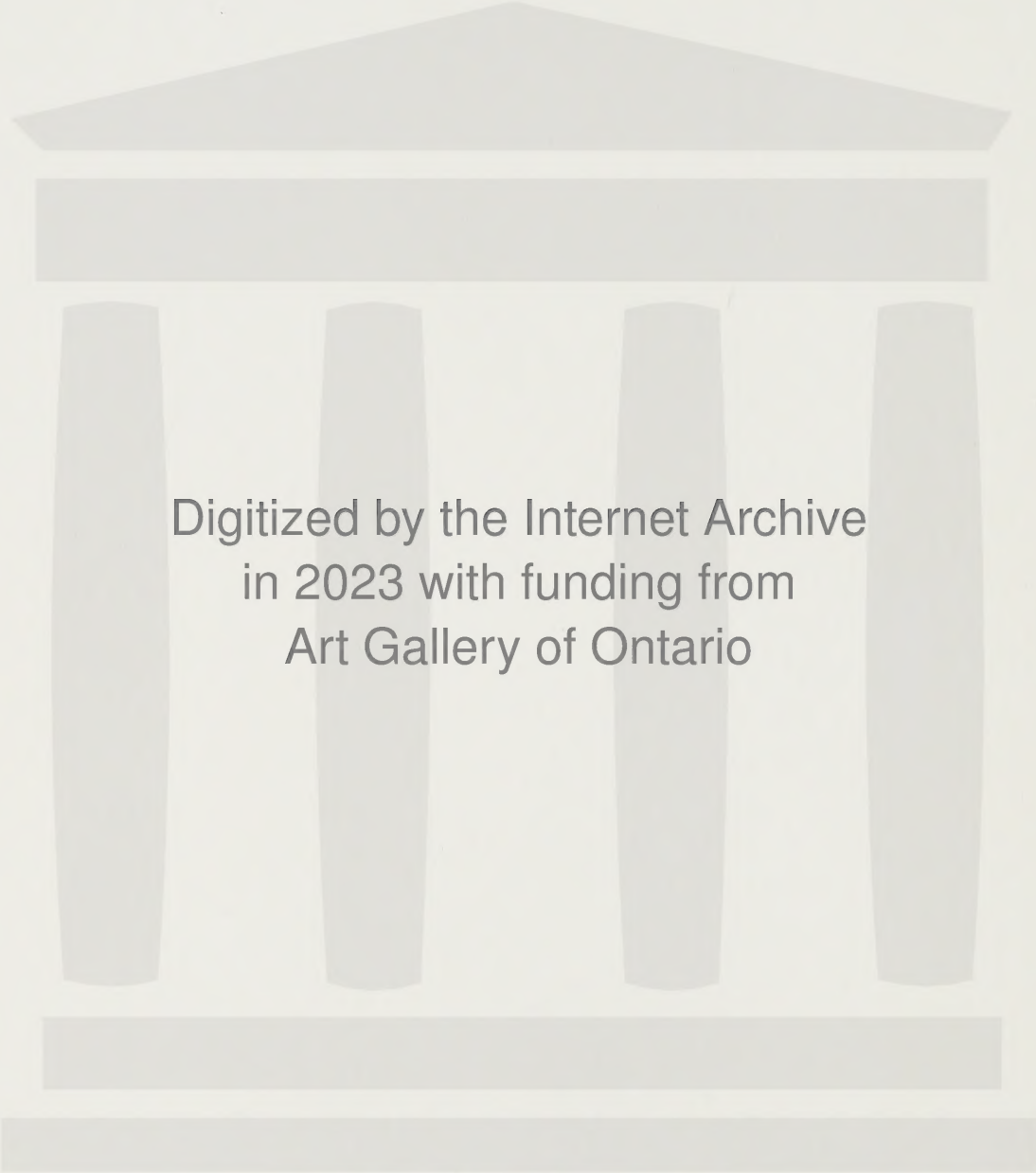


Art Gallery of Ontario

Annual Report 1982/83





Digitized by the Internet Archive
in 2023 with funding from
Art Gallery of Ontario

ART GALLERY OF ONTARIO BOARD OF TRUSTEES

Appointed by the College of Founders

Mr. R. Fraser Elliott
Mr. George W. Gilmour, *Immediate Past-President*
Mr. John T. Johnson
Mr. Harry Klamer
Mr. Michael M. Koerner, *President*

Associates

Mr. John C. Parkin
Mrs. Mary Alice Stuart
Mr. Jennings D. Young

Appointed by the Lieutenant-Governor

Dr. Robert M. Arn
Mrs. Margaret H. Bindhardt
Mrs. Mina Dover Cohen
Mrs. Marilyn Conklin
Mr. Roger I. Davidson
Mr. Charles A. Hagen
Mr. J. Hans Kluge (since February 1983)
Mrs. Anne Lind
Mr. Wally Majesky
Mrs. L. Savoie
Mr. Vincent Tovell

Elected by the Membership

Mr. Fredrik S. Eaton, *Vice-President*
Mr. Gerald J. Fournier
Mrs. K. M. Graham
Mr. Keith C. Hendrick
Mr. Kenneth A. Jones
Mr. Peter H. Kolisnyk
Mrs. Gretchen Ross
Mrs. Carol Sprachman
Mr. Valentine N. Stock, *Vice-President*
Mr. Bruce Taylor

Associates from the Membership

Mr. John T. Band
Professor David McTavish
Mrs. Barbara Wilkins
Mr. Aaron M. Milrad

Appointed by the Council of the Municipality of Metropolitan Toronto

Alderman John Sewell (since November 1982)
Controller Frank Faubert (since November 1982)
Alderman Gordon Chong, D.D.S.
Mayor Dennis Flynn

Observer

Mrs. Kaye Beeston

Committees of the Board of Trustees (June 1982– June 1983)

Acquisitions Committee
Mr. Aaron Milrad, Chairman

Annual Giving Fund Committee
Mr. Keith C. Hendrick, Chairman

Audit Committee
Mr. Valentine Stock, Vice-President and Chairman

Canadian Historical Collection Committee
Mr. Fred Schaeffer, Chairman

Community Relations Committee
Dr. Murray Frum, Chairman

Contemporary Collection Committee–Canadian
Dr. Robert Welsh, Chairman

Contemporary Collection Committee–International
Mrs. Marlene Burston, Chairman

Executive Committee
Mr. Michael Koerner, President and Chairman

Finance Committee
Mr. Kenneth Jones, Chairman

Future Directions Committee
(disbanded June 1982)

The Grange Committee
Mrs. Mary Alice Stuart, Chairman

House Committee
Mr. Bruce Taylor, Chairman

Membership Committee
Mrs. Margaret Bindhardt, Chairman

Modern Sculpture Committee
Dr. Murray Frum, Chairman

Nominating Committee
Mr. George Gilmour, Chairman

Old Masters Collection Committee
Mr. Marvin B. Gelber, Chairman

Print and Drawing Collection Committee
Dr. David McTavish, Chairman

Volunteer Committee
Mrs. Gretchen Ross, President
Mrs. Barbara Wilkins, 1st Vice-President
Mrs. Shirley Levy, 2nd Vice-President

Junior Committee
Mrs. Kaye Beeston, Chairman
Mrs. Ann Taylor, Vice-Chairman

The Art Gallery of Ontario is generously funded by the Ministry of Citizenship and Culture, Province of Ontario; the Municipality of Metropolitan Toronto; the National Museums of Canada; the Canada Council, and the Department of Communications (Cultural Property Export and Import Act).

PRESIDENT'S REPORT

Fleeting images surround us constantly. We are being conditioned to accept information in short electronic blasts, with our threshold of attention shortening and our propensity for boredom quickening. Within this context, the museum can stand metaphorically as a sign of permanence for the artists' creative products defeating the transience of images and the tyranny of time.

As a storehouse of art objects the Art Gallery of Ontario is second to none in Canada and, in the year ending this April, this storehouse has once again been enriched by new acquisitions and donations and supplemented by special exhibits. The exhibitions included the much praised and well attended Blake exhibit, which was originated by Gallery curatorial staff. The exhibits also included such diverse objects as the great Roman marble *Venus Landolina* and Judy Chicago's installation, *The Dinner Party*. Canadian art was represented by Inuit art; by the works of two of our major recognized master painters, A.Y. Jackson and F. H. Varley; by the work of important Canadian artists such as Paraskeva Clark and Maurice Cullen; and by the work of younger artists such as Noel Harding. The art object in its many diverse forms was also seen in the great photography of Bill Brandt and in the outstanding collection of Florentine Baroque bronzes donated to the Gallery by Margaret and Ian Ross.

The Art Gallery of Ontario is fortunate in its staff, in the support it receives from its trustees, and in its large group of loyal volunteer workers. The trustees are charged with the responsibility of overseeing management of the Gallery; many trustees also serve on important committees of the Board. Because trustees are elected for specific terms, I wish to thank the retiring trustees whose terms were completed either during the past year or will be completed

this June: Mrs. Joyce Kofman, Mayor Dennis Flynn, Alderman Gordon Chong, Mr. Charles A. Hagen, Mr. Harry Klammer, Mr. Gerald J. Fournier, and Mrs. Gretchen Ross. I should like to take the opportunity to welcome new trustees: Mrs. K.M. Graham, Messrs. Keith C. Hendrick, Kenneth A. Jones, Peter H. Kolisnyk, Bruce Taylor, J. Hans Kluge, John T. Johnson, Alderman John Sewell, and Controller Frank Faubert. Also this year, the Gallery loses the valuable services of a group of associate trustees: Messrs. John T. Band, Aaron M. Milrad, John C. Parkin, and Jennings D. Young.

both at the federal and provincial levels, the Gallery continues to receive strong support and encouragement from governments. I would like to record our thanks for the support of the Province of Ontario through the Ministry of Citizenship and Culture, and the Municipality Metropolitan Toronto, as well as two federal agencies, the National Museums Corporation and the Canada Council.

The trustees direct the Gallery, debate its purpose and direction, and monitor the budget with great care in a period characterized by both restraint and continuing inflation; but it is the staff who



Pictured at the opening of F.H. Varley: A Centennial Exhibition are from left to right: Mr. Christopher Varley, Head Curator and Curator of Canadian Art at The Edmonton Art Gallery, organizer of the exhibition; Mr. Michael Koerner, Gallery President; Mr.

Anthony Hampson, President and Chief Executive Officer of the Canada Development Corporation, sponsors of the exhibition; William J. Withrow, Director; and Philip Surrey, exhibition opener.

The volunteers of the Gallery are so numerous it is impossible to thank all, but the leadership of Mrs. Gretchen Ross of the Volunteer Committee, and that of Mr. Keith C. Hendrick, Chairman of the Annual Giving Fund Drive, need to be recognized as particularly vital contributions.

Although the Gallery's collection is essentially a function of private benefaction, the operations of the Gallery and much of the physical plant has been funded by various levels of government. Despite the restraint programs in force

manage and are charged with the responsibility of developing the collection, preserving the objects within that collection, and organizing the varied exhibits referred to earlier. The Gallery is fortunate in the dedication and skill of its staff at all levels, and I am sure that all of us who work with them are glad to share with me this opportunity to express our thanks.

MICHAEL M. KOERNER,
President



*Massimiliano Soldani-Benzi
(Italian, 1656–1740), Bacchus
(after Michelangelo); bronze, H.
31.0 cm. Art Gallery of Ontario,
promised gift of Margaret and
Ian Ross.*

DIRECTOR'S REPORT

Despite difficult economic times, your art gallery was able to present a rich and varied program of exhibitions and activities during the last twelve months. This was accomplished through a combination of means, including greater administrative efficiency, increased profits from our income-producing activities, energy-saving measures in the running of our physical plant, and a concerted effort on the part of all staff to get the most out of every dollar spent. It is well known that the various levels of government have found it difficult to make their grants to cultural institutions high enough to reflect inflation. Nevertheless, we would like to record our appreciation to the Government of the Province of Ontario for the sympathetic hearing we have received regarding our financial woes, particularly in connection with recent repair and replacement costs for our building, now a full decade old.

In these last twelve months we have witnessed a continuing increase in our private-sector funding. With a genuine feeling of pride, we are pleased to announce that the Annual Giving Fund has raised \$752,927 in cash and pledges, which has been allocated for art purchase and exhibition production. The chairman of this year's campaign, Mr. Keith C. Hendrick, and his team of canvassers deserve our congratulations for their performance in the current economic climate.

This year we also recorded an increase in funds from The Art Gallery of Ontario Foundation, which turned over to the Gallery \$437,000. In addition, we were fortunate to receive an exceedingly generous grant from The Henry Moore Foundation for curatorial projects related to sculpture. We would also like to recognize a very special gift from the family of the late Henry R. Jackman, who have been long and substantial supporters of

this institution. To all these donors, as well as those listed in the following reports and our 29,000 members—perhaps our staunchest supporters—we offer our sincere appreciation. On behalf of the Curatorial Department in particular, I would like to thank the members of the Volunteer Committee for their very tangible support of our acquisition program.

While the majority of art museums in Canada have suffered severe reductions in their art-acquisition funds and, to a somewhat lesser extent, in the number of gifts of works of art they have received

offer a full appreciation of the Gallery's many and varied accomplishments in the last twelve months.

Art Acquisitions

The Gallery accessioned 300 works of art into the collection during 1982-83. The Annual Giving Fund once again made many important purchases possible. Coupled with the numerous generous donations of art to the Gallery, the collection was significantly enhanced and bolstered.



Lucius R. O'Brien (Canadian, 1832-1899), *Northern Head of Grand Manan*, 1879; oil on canvas, 60.0 x 121.9 cm. Art Gallery of Ontario, purchase with assistance of the Government of Canada through the Cultural Property Export and Import Act, 1982.

recently, this report lists a generous number of stunning acquisitions made by the Art Gallery of Ontario in 1982-83. In addition, as outlined in the section entitled *Exhibitions*, and more fully in Appendix B, our past year's exhibition program continued its customary high level of scholarship and catholic range of subjects.

Our education program continued to support the Gallery's curatorial activities with unusually high academic standards, for which they have been recognized in North American art-museum publications. The Blake Symposium, an important adjunct to the Blake exhibition, is one example of the excellence of these activities.

Detailed descriptions of all Gallery programs follow. A thorough reading will

The most noteworthy acquisition of the year was the Margaret and Ian Ross Collection of Florentine Baroque bronzes, a group of nineteen bronze sculptures by Soldani-Benzi, Foggini, Lespingola, and Ferrata, as well as two cast silver statuettes by Vaccaro. The collection was acquired as a combination gift, from Mr. and Mrs. Ross, one purchase, and purchases with the assistance of the Volunteer Committee. Other acquisitions of special distinction included an important drawing by Vincent van Gogh, *The Vicarage at Nuenen: Seen from the Back with the Artist's Studio on the Right* (1884); *Mother and Child* (1927) by Barbara Hepworth, purchased with the assistance of the Volunteer Committee; *Torso for Ile de France* (1921) by Aristide Maillol, courtesy of

American Friends of Canada Inc., gift of Peter D. Meltzer in memory of the late David and Elise Meltzer; and *Patutsky in Paradise* (1966) by Jules Olitski, purchase.

Major purchases of Canadian contemporary art included Michael Snow, *Venetian Blind* (1970); Jeff Wall, *Double Self-Portrait* (1979); Ian Carr-Harris, *... across town ...* (1981); Ron Martin, *Tinted Chromatic Sequence Repeated Three Times: With a Bocour Rose Red Tint as Constant* (1982); Guido Molinari, *Quantificateur* (1981); Graham Coughtry,

also purchased during the year. Significant gifts included three early Jack Bush paintings, gifts of Dr. J. Allan Walters; William Kurelek, *Behold Man Without God* (1955), gift of Mr. and Mrs. George G. Sinclair; and Harold Town, *Tyranny of the Corner - City Planning Set* (1962), gift of Robert L. Sachter, Q.C.

In the field of Canadian historical art, major purchases included Lucius R. O'Brien, *Northern Head of Grand Manan* (1879), a purchase made with the assistance of the Government of Canada through the Cultural Property Export

bour Scene (1886), gifts of Dr. and Mrs. J.M. Goodman; and F. S. Challener, *Portrait of Margaret Ethelreda Wilson and Quan-Yin (Queen of Heaven)* (c. 1939), gift of Grace Irene Simmons, Nikki Templeton, Daniel, Jean, Connie, and Michael Wilson, beneficiaries of the estate of Margaret Ethel Allan.



Morisco (1980); and Reinhard Reitzenstein, *Sky Cracking* (1982).

Paintings, sculptures, and works on paper by David Thauberger, Landon MacKenzie, Harold Klunder, Irene Xanthos, Douglas Haynes, Irene Whitcome, Barbara Caruso, Paul Hutner, and Mary Pratt were also acquired during 1982-83, these artists being represented in the collection for the first time. Videotapes by Vera Frenkel, Rodney Werden, Colin Campbell, and General Idea were

and Import Act; John Hammond, *The Old Mill* (1889); Bertram Brooker, *The Three Powers* (1929); Adrien Hébert, *Coin Ste Catherine et St Denis* (c. 1935); Tom Thomson, *Northern River* (1914-15), and Jacques de Tonnancour, *Portrait de Mme Gagnon* (1943).

Important gifts to the Canadian Historical Collection included F. H. Varley, *The Kremlin* (1954), gift of Mr. and Mrs. Robert Dales; W. N. Cresswell, *Unidentified Pier at Low Tide* (c. 1880) and Har-

Vincent van Gogh (Dutch, 1853-1890), *The Vicarage at Nuenen: Seen from the Back with the Artist's Studio on the Right*, c. 1884; graphite, pen and brown ink, brown wash, heightened with white, 25.6 x 37.8 cm. Art Gallery of Ontario, purchased with proceeds from the Annual Giving Fund, 1982.

A reorganization of the Contemporary Collection Committee into two individual committees responsible respectively for Canadian and non-Canadian contemporary art occurred in 1982-83. Significant international contemporary additions to the collection by purchase in addition to many others included Mario Merz, *Crocodile in the Night* (1979); an untitled bronze sculpture by Joel Shapiro (1978); Robert Smithson, *Entropic Landscape* (1970); On Kawara, "Wednesday" Aug. 5, 1981 "Today" Series No. 26 (1981); and two mixed-media works by Daniel Buren. Important international contemporary works on paper by Marcel Broodthaers, Cy Twombly, George Baselitz, Mel Bochner, and Victor Burgin were also acquired by purchase during the year. The contemporary international collection was also enriched by many generous gifts. Notable among these included Martin Disler, *Untitled* (1982), a gift from the Volunteer Committee Fund; major works by American artists Jules Olitski, Frank Stella, and Robert Rauschenberg, gifts of Mr. and Mrs. Roger Davidson, Harris and Matthew Davidson in memory of Harry Davidson; paintings by David Diaó and Dan Christensen, gifts of Rudolf Bratty, Roger Davidson, and Angelo Delzotto; 6 lithographs on aluminum by David Hockney entitled *A Hollywood Collection* (1965), gift of Mr. and Mrs. Aaron Milrad; *Marilyn* (1967), five silkscreen prints from a portfolio of ten by Andy Warhol, gift of an anonymous donor; works by Edward Kienholz, Andy Warhol, and Ralph Humphrey, gifts of Marcia Klammer; and *Karen Kain* (1980), three acrylic and silkscreen panels by Andy Warhol, gift of Mr. and Mrs. William Hechter.

Major additions to the Print and Drawing Collection by purchase included an engraving by Martin Schongauer, *The Baptism of Christ* (c. 1481-90) and *Pale Ale* (1911), an etching and drypoint by Georges Braque.

Important gifts received included a watercolour by Karl Schmidt-Rottluff, *Seated Nude* (c. 1913), gift of an anonymous donor; James Abbott McNeill Whistler's Venice etching, *Nocturne: Palaces* (1880), gift of Esther and Arthur Gelber; four watercolours by Thomas Rowlandson including *Music at the Butcher's* (1816) and the coloured etching *Vauxhall Gardens* (1785) also by Rowlandson, gifts of Mr. J.T. Johnson; four Giacometti lithographs and a Matisse livre d'artiste, *Poèmes de Charles d'Orleans*, gifts of

Walter Carsen; William Blake's engraving, *The Pit of Disease: The Falsifiers*, gift of Mrs. Doris Huestis Mills Speirs; and five Russian Revolution posters, including *The Night of the Twenty-Fourth*, gifts of Hart Massey. This gift is the most important group of Revolution posters outside the Lenin Library in Moscow, and indeed, in any Western country.

Corporate donations permitted the continuing acquisition of nineteenth-century prints. *Un Débarquement en Angleterre* (1879) by Félix Buhot was a gift of Inco Limited; *The Early*

Exhibitions

During the year the Gallery presented and hosted an impressive array of exhibitions in fulfillment of its mandate to create a balanced program of historical, modern, and contemporary Canadian and international art.

The most important exhibition of the year and perhaps the most important exhibition of the artist to occur in North America was *William Blake: His Art and Times*. The exhibition was coordinated by Dr. Katharine Lochnan, who originally conceived the exhibition along



Pictured at the opening of Alberta Rhythm: The Later Work of A. Y. Jackson are from left to right: Mr. George Gilmour, Immediate Past President of the Gallery; The Hon. Bruce McCaffrey, Minister of Citizenship and Culture who opened the exhibition; Mrs. Constance Hamilton and Dr. Naomi Jackson Groves, nieces of A. Y. Jackson; Mr. Dennis Reid, the Gallery's Curator of Canadian Historical Art and organizer of the show; and Mr. William Withrow, Director.

Ploughman (c. 1861) by Samuel Palmer and *Sandy Road through Woodlands* (1813) by John Crome were gifts of Norcen Energy Resources Limited. The Trier-Fodor Foundation provided, among others, Wolfgang Boemmel, *Fantastic Lion* and an important group of five coloured etchings by James Gillray, including *The Zenith of French Glory* (1793), *The Lovers Dream* (1795), and *Exhibition of a Democratic Transparency* (1799).

with Patrick J. Noon, Curator of Prints and Drawings, Yale Center for British Art, New Haven, Connecticut, and Dr. David Bindman, Reader in Art History at Westfield College, University of London, London, England. Dr. Bindman, a distinguished Blake scholar, was the exhibition's guest curator and author of the accompanying catalogue. The exhibition comprised approximately 250 temperas, watercolours, drawings, and engravings

drawn from public and private collections in England and the United States, and was dedicated to the presentation of Blake in the context of his own time.

The major Canadian historical exhibition, *Alberta Rhythm: The Later Work of A.Y. Jackson*, curated with catalogue by Dennis Reid, Curator of Canadian Historical Art, was assembled as a tribute to this senior Canadian artist in the centenary year of his birth. The exhibition revealed a shift in emphasis in Jackson's work that occurred after the Group of Seven disbanded. The new directions and concerns demonstrated a consistent quality largely overlooked in the past.

The major contemporary Canadian exhibitions that the Gallery originated were curated or co-ordinated by Dr. David Burnett, Curator of Canadian Contemporary Art. They were: *Noel Harding*, a ten-year review of this Toronto-based conceptual artist's work; *Fiction*, guest-curated by Elke Town, a presentation of the work of four Toronto artists (Ian-Carr Harris, General Idea, Mary Janitch, and Shirley Wiitasalo) that considered the notion that fiction provides a framework within which perceptions of reality may be structured and methods of representation developed; and *New Narratives for Living-Room Viewing and Particular Politics*, exhibitions of video art guest-curated by Peggy Gale. *Canada Family Album*, a performance piece in three parts by Vancouver artist Tom Graff, was also presented during the year.

Major hosted exhibitions held in 1982-83 included several displays of international contemporary art: *Contemporary Art from the Netherlands*, organized by the Museum of Contemporary Art, Chicago, and circulated by the Smithsonian Travelling Exhibitions Service, Washington, DC; *Cy Twombly: Works on Paper 1957-1978*, organized by the Newport Harbor Art Museum, Newport Beach, California; and *German Drawings of the 60s*, organized by the Yale University Art Gallery, New Haven, Connecticut, presented the work of artists rarely shown in Canada on this scale. The Art Gallery of Ontario was the only Canadian venue for these exhibitions.

Canadian historical art found ample representation in 1982-83 through a number of hosted exhibitions including *F.H. Varley: A Centennial Exhibition*, organized by the Edmonton Art Gallery; *Paraskeva Clark: Paintings and Draw-*

ings, circulated by the Dalhousie Art Gallery, Halifax, Nova Scotia; and *John M. Lyle: Toward a Canadian Architecture and Maurice Cullen 1866-1934*, both organized by the Agnes Etherington Art Centre, Kingston.

The Print and Drawing program continued its active participation in the exhibition schedule for 1982-83 with *Sybil Andrews*, organized by the Glenbow Museum, Calgary; *Max Klinger: The Graphic Work*, organized by the Goethe Institute, Toronto; *Photographs by Bill Brandt*, circulated by the International Exhibitions Foundation, Washing-



Andy Warhol (American, 1930 -), Marilyn, 1967; silkscreen print, 91.4 x 91.4 cm. Art Gallery of Ontario, anonymous gift, 1982.

ton, DC; and *Prints by Utagawa Kuniyoshi* from the Museum of Fine Arts, Springfield, Massachusetts.

The year also accommodated three unexpected but popular and rewarding additions to the exhibition schedule. A fund-raising project of the Volunteer Committee, *The Dinner Party* presented a monumental room-sized sculpture by American artist Judy Chicago. The installation piece portrayed women's history through the symbol of a dinner party with thirty-nine guests, mythical and historical female figures.

The *Venus Landolina* (second century AD), a stunning and important archaeological discovery of the early nineteenth century, was presented at the Gallery on loan from the Museo Archeologico Nazionale, Syracuse, Italy, with the assistance of the Province of Sicily, the Italian Embassy, Ottawa, and the Italian Cultural Institute, Toronto. *Tribute:*

Frans Masereel, organized by the Art Gallery of Windsor, surveyed this Belgian-born artist's career from 1913 to 1971. The selection of seventy-six works originated from the collections of Clara and Walter Engel and Charles and Rose Tabachnick of Toronto.

Three exhibitions contributed to the Gallery's examination of its own Permanent Collection. *Pictures for the Parlour: The English Reproductive Print from 1775 to 1900*, organized by Brenda Rix, Assistant Curator, Prints and Drawings, showed the great variety of techniques and subjects employed by printmakers of the Georgian, Regency, and Victorian periods. The exhibition placed reproductive prints in the social and economic context of the period. *An Intimate Glimpse of van Gogh at Nuenen: Life in the Vicarage and Studio as Seen through a Recently Acquired Drawing* showcased the acquisition of this major drawing, while also providing insight and background into the drawing's history. *The Margaret and Ian Ross Collection of Florentine Baroque Bronzes* similarly heralded a major acquisition, unique to the Gallery's holdings. In addition, selections from the Klammer Family Collection of Inuit Art, the Trier-Fodor Foundation Gift, Canadian Contemporary, International Contemporary and Canadian Historical Collections also appeared during 1982-83.

During the year over 229,000 viewers attended eighteen exhibitions that travelled to thirty-seven centres, including six out of Ontario, for a total of sixty-three bookings. Of the exhibitions, 33 per cent were booked by centres in northern Ontario, such as Thunder Bay, Sudbury, Sault Ste Marie and Haileybury.

The *Fiction* exhibition of Canadian contemporary art commenced its national circuit in 1982-83, as did *Italian Prints 1500-1800* from the collection of the Art Gallery of Ontario and part of the exhibition *The Arts of Italy in Toronto Collections 1300-1800*. The Gallery continued its commitment to Festival Ontario, a program of the Ministry of Citizenship and Culture, with the exhibition *Sight @ Insight: Portraits from the Canadian Historical Collection of the Art Gallery of Ontario* for the Grey-Bruce Arts Council Artfest 1982 at Owen Sound, Spectrum 1982 at Sudbury, and Sault Ste Marie. Also in response to our Festival Ontario commitments, an exhibition of the work of Marlene Creates went to celebrate the Kenora Centennial

under the auspices of the "Artists with their Work" program. As well, *The Canada Packers Collection: Selected Oil Paintings and Works on Paper* travelled to the Peterborough Summer Festival and to the Algoma Fall Festival in Sault Ste Marie.

The need for small exhibitions for communities with limited access and without facilities for major exhibitions continued to be met by the Contact program and "Artists with their Work." Four new exhibitions of original works by Canadian contemporary artists commenced the Contact circuit and joined



Aristide Maillol (French, 1861–1944), *Torso for Ile de France*, 1921; bronze, H. 120.0 cm. Art Gallery of Ontario, gift of Peter D. Meltzer, in memory of the late David and Elise Meltzer.

four that continued into this year from the previous one, resulting in a total of twenty bookings at twelve Ontario centres. In 1982–83 thirty-three different artists from a roster of seventy-one artists participated in forty-eight "Artists with their Work" programs, which went to thirty-two centres in twenty-five communities. Of the forty-eight programs, 27 per cent were held in northern Ontario. One-third of the bookings were for film and video.

The Education Branch presented *Themes and Variations: Approaches to Landscape, Portrait and Still Life in the Collection of the Art Gallery of Ontario*

at the Gallery, and The Grange continued its program with their annual presentations of works by Robert Holmes and William Bartlett. Further information on both these activities appears under *Education Programs* and *Volunteer Programs*.

For a complete listing of exhibitions, please refer to Appendix B.

Other Curatorial Activities

During the year thirty-three extended loans to the Gallery and 186 loans from the Gallery's Permanent Collection were processed. Significant loans included: *Coast View with the Embarkation of Carlo and Ubaldo*, 1667, by Claude Lorrain to the National Gallery of Art, Washington, DC for the exhibition, *Claude Lorrain*, also shown at the Grand Palais, Paris, France; François Boucher, *Les Sabots*, 1768, to the Tokyo Metropolitan Museum, Tokyo for the exhibition *François Boucher*; Frans Hals, *Isaak Abrahamsz. Massa*, 1626, to the Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey, for *Haarlem: The Seventeenth Century*; Tobias Pock, *The Martyrdom of Saint Sebastian*, 1649, to *Drawings from the Holy Roman Empire* organized by the Art Museum, Princeton University, Princeton, New Jersey; Ellsworth Kelly, *Blue White*, 1960, to the Museum of Fine Arts, Houston, Texas for *Miró in America*; Robert Rauschenberg, *Story*, 1964, to the Institute of Contemporary Dance, Boston, Massachusetts, for *Art and Dance*; and 20 works from the collection, including Tom Thomson's *The West Wind*, 1917, to the Akademie der Künste, Berlin for the exhibition *O Kanada*. A reduced version of this exhibition, under the title *Kanadische Malerei*, was shown at the Institut für Auslandsbeziehungen, Stuttgart.

The Art Gallery of Ontario also lent a considerable number of works from its Permanent Collection to sister Canadian institutions. Works by Borduas, Jackson, and Lemieux were included in the National Gallery of Canada's exhibition, *Esthétiques modernes au Québec*, while works by Maurice Cullen, Paraskeva Clark, A. H. Robinson, David Thauberger, and William Kurelek were part of exhibitions organized by other Canadian art galleries. Works by George Reid, Rockwell Kent, and Lawren Harris were provided for the Winnipeg Art Gal-

lery's exhibition *A Distant Harmony: Comparisons on the Painting of Canada and the United States*.

The Reference Library's acquisitions for 1982–83 were highlighted by large-scale exchanges of duplicate holdings with several Toronto libraries, and by a number of notable donations. Miss Sybille Pantazzi continued to be the library's most faithful donor, while the ever-generous assistance of the Volunteer Committee enabled the library to acquire Joachim von Sandrart's *Academia nobilissimae Artis Pictoriae* . . . , published in Nuremberg in 1683. D. B. Betts presented *Musée Français, ou recueil des plus beaux tableaux . . . qui existaient au Louvre avant 1815* (Paris: ca. 1830) in four volumes. Mr. and Mrs. L. B. Lander donated Roger d'Hulst's *Jacob Jordaens* (London: 1982). Virtually complete runs of *The Beaver* and *Horizon* were presented anonymously. A complete list of donors appears in Appendix D.

Photographic Services continued to provide photography of works of art for acquisition records, exhibition catalogues, archive records, and reproduction uses to both in-house departments and to outside users. Production continued at a steady pace with often urgent requests, especially in the need for photoprints, which increased to 7,000 this year. Major catalogue photography was undertaken or commissioned in out-of-town locations. A total of 916 works of art were photographed. The department also documented various Gallery activities and special exhibition installations. Over 440 mail orders were serviced, providing photographic material to museums, publishers, and individuals, along with reproduction agreements to cover copyright and royalty matters.

Special slide sets were made from the exhibition *Alberta Rhythm: The Later Work of A. Y. Jackson*, and over 11,600 slides from various programs and of the collection were supplied.

Complete restoration of eighteen works of art was carried out by the Conservation Department, and another ten works in the collection were cleaned and varnished. Two works underwent local repairs. Three hundred and eighty-one works on paper were matted. Major restoration was executed on two pieces of furniture from the Grange. In addition, approximately 155 hours of conservation work and advice were provided for Art Rental and Extension Services.

Education Programs

Some re-instatement of lost funding allowed the Education Branch to begin re-building the reduced School Visit program. The Edward P. Taylor Audio-Visual Centre saw a renewal of service to its many users when the Centre opened to the public four days a week. The continuing policy of developing the Adult Program Department led to the addition of a full-time staff position. Many programs that were transferred to a self-supporting basis because of budget cuts continued to be successful, not only in covering costs but in contributing substantially to revenue for the Gallery.

While the economic climate created difficulties for students and schools in meeting visit costs, the interest in Elementary Level programs remained high. The popular "Hands On" drop-in facility for children (and adults) was carried on all summer and on Sundays during the fall, winter, and spring. In addition, Elementary Level staff worked on a travelling version of "Hands On" funded by an Outreach Ontario grant.

The Secondary Level Department created new orientation programs designed to link visual art with high school studies in various disciplines as well as the art curriculum. The annual installation in Gallery E was on the theme of colour. Slide and script kits were produced and distributed to teachers for preparation and post-visit classroom discussion. During the William Blake exhibition, the Secondary Level Department created a special orientation program for high school groups and, used services of actress Helen Porter to give dramatic excitement to Blake's poetry.

Audio-visual acquisitions continued in the fields of Canadian art and architecture, and Oriental art. An extremely successful film series was held dealing with World War II. A major acquisition for the film collection was the "Civilization" series, thanks to generous funding by Mr. and Mrs. A. Bram Appel.

The reduction of the "Studio Visit" program for school groups from four to three days per week was maintained this year by the Activity Centre. The resulting time and space allowed the Senior Gallery School program of continuing education courses to develop successfully. Once again the valuable Summer Scholarship Course for Ontario high school students was held in July with partial

Outreach funding. The traditional Junior Gallery School courses completed their fifty-third year of operation with full registration.

An active year for the Adult Program department staff and volunteers was notable for some special accomplishments. A highly successful scholarly symposium on the "Visual Languages of William Blake" was staged in conjunction with the University of Toronto. The symposium featured Dr. Northrop Frye and speakers from England, Sweden, USA and Canada, and attracted many participants. A tape-tour and brochure

complete listing of Education Services programming, please turn to Appendix C.

Volunteer Programs

The Volunteer Committee has enjoyed continued growth this year in providing services for members, assisting staff, and raising funds. To meet those ever increasing needs, the Volunteer Committee was enlarged to 482 with the acceptance of fifty-four new members in May 1982. Also, under the Committee umbrella, 204 Gallery volunteers have been placed.



were produced for the Blake exhibition as well as six more "Masterworks" information sheets. Another important accomplishment of the Department was the publishing, with corporate sponsorship, of a book entitled *Tom Thompson and the Group of Seven*, which is selling well.

Media Productions also received cooperation from Adult Programs in scripting the new slide-tape kits on Canadian Art and the new video documentary on F.H. Varley, now in production. A number of programs were produced by Media for the Elementary and Secondary departments and for promotion of Gallery exhibitions.

Two graduate students from the Museum Studies Program at the University of Toronto and one from York University were interned during the past year and many training sessions carried on for teachers and docents. For a more

Special Exhibition volunteers who assisted at *The Dinner Party* and *William Blake: His Art and Times* numbered 175.

The sponsoring of *The Dinner Party: Judy Chicago* in June 1982 was the most ambitious undertaking in 1982-83, but the response from the community proved it well worthwhile. Profits were realized from the sales kiosk, the opening-night party, and ticket sales.

The Reproduction Shop and The Jewellery Shop, showing the results of both high standards in purchasing and enthusiastic salesmanship, have increased their sales 6 per cent and 38 per cent respectively. These shops were open six days and two evenings a week with extended hours during *The Dinner Party*. Both shops continued to broaden their base in the artistic community; The Jewellery Shop by increasing the number of contributing artists who

design their jewellery, and The Reproduction Shop by expanding their wholesale business in posters and reproductions.

The Grange, under volunteer management, continued to welcome interested visitors six days and one evening a week. Trained docents in period costume toured children and adults and discussed life in a 1845 gentleman's house. The Grange Kettledrum Committee was kept extremely busy catering for special events and receptions in the house and was able to show a profit as a result. A very successful series of luncheon lectures was held in the house during the fall season.

Art Rental Service organized two outstanding exhibitions this past year, *Quebec Aujourd'hui* in May and *Print-makers '82* in November. A grant from the McLean Foundation enabled the volunteers to produce a catalogue for *Print-makers '82*. Art Rental serves both the artists in the community and the Gallery membership by making available works of art for rental and sale in its gallery.

The Gallery Membership Committee provided "Art & Apéritif" on a weekly basis which attracted a regular group of members. "Special Evenings for Members" and "Art in the Morning" were offered monthly and were always well attended by members and their friends. The Membership Desk in the Lobby, which is staffed daily, processed new memberships and renewals in increasing numbers.

The Art Tours Committee launched successful trips to California in April, Toledo and Cleveland in September, Venice and Florence in October and Washington in November. Gallery Hopping visited the Albright-Knox in Buffalo, Sotheby's in Toronto, the Tom Thomson Memorial Gallery in Owen Sound, galleries in the Georgian Bay area, and the corporate art collections of Dominion Securities Ames Limited and Brascan Limited.

The outreach program included a volunteer liaison with representatives of the Boroughs' Art Councils and arrangements made for out-of-town visiting groups. In the Gallery, docents gave tours of the Permanent Collection and major exhibitions twice daily, as well as special bookings and tours for membership events.

With funds raised from such activities, this year the Volunteer Committee purchased Martin Disler's acrylic on paper, *Untitled*, Barbara Hepworth's sculpture,

Mother and Child (1927) and contributed to the purchase of the Margaret and Ian Ross Collection of Florentine Baroque bronzes. Also purchased was an animated film *Crac*, three videotapes on printmaking for the Edward P. Taylor Audio-Visual Centre and a rare book for the Edward P. Taylor Reference Library.

The Junior Committee assisted in Elementary Education and operated the Art Cart which is stocked with intriguing items under \$5 for children. They also embarked on a theatre night fund raising which sold out. Staff and Volunteers once again combined to stage "A

In Conclusion

Again this year I have been privileged in having the support of a hard-working and committed Board of Trustees. To them, to each chairman and each member of all the committees of our Board, and to our very active Volunteer Committee I offer my gratitude for their on-going support and involvement in all areas of the Gallery's activities.

It has been a privilege for me to work with Mr. Michael Koerner, who completes his first term as President this year. His effective Chairmanship of our



Celebration," a successful weekend festival in December. The many activities which included special tours, choir singing, films, a little café and super shop bargains attracted 4,000 happy visitors.

The net profits from the ongoing projects of the Volunteer Committee support the acquisition of works of art, the management of The Grange, and the continuing development of the Art Gallery of Ontario.

Finance Committee in past years has given him an invaluable insight into the financial structure of this organization.

To the staff of the Gallery must go full credit for yet another year of excellent programming. I would like especially to congratulate the support departments throughout the Gallery, who have done a particularly effective job this year in increasing the efficiency of their operations. While their specific contributions have not been detailed in the preceding pages, there is no doubt that the achievements of this institution could not have been attained without them. To all the staff I offer my heartfelt thanks and congratulations.

WILLIAM J. WITHROW,
Director

APPENDIX A

LIST OF ACQUISITIONS

The following additions to the collection of the Art Gallery of Ontario were made during the past fiscal year. The Gallery wishes to express its gratitude to the individuals and companies who made these acquisitions possible. Works are listed in order of date of acquisition.

Gifts of Works of Art

Canadian Historical

Description	Donor
Frederic Marlett Bell-Smith (1844-1923), <i>Thames at Westminster</i> , c. 1919; oil on board, 18.5 x 26.1 cm.	C.F. Wood
Wm. von Moll Berczy (1744-1813), <i>Fallen Tree Trunk (Sketch for "Joseph Brant")</i> , c. 1805; watercolour on paper, 16.0 x 19.0 cm.	John Andre
Wm. von Moll Berczy (1744-1813), <i>Portrait Study</i> , c. 1785; pencil on laid paper, greased, 18.5 x 15.5 cm (oval sheet).	John Andre
Wm. von Moll Berczy (attributed to) (1744-1813), <i>Studies of Child's Hands, Left and Right</i> ; charcoal, heightened with white on laid papier bleuté, 20.7 x 30.3 cm.	John Andre
Wm. von Moll Berczy (attributed to) (1744-1813), <i>Studies of Four Right Hands: Holding Paper, Pointing, Gripping, Resting on Table Edge</i> ; charcoal, heightened with white on laid papier bleuté, 24.8 x 26.8 cm.	John Andre
Wm. von Moll Berczy (attributed to) (1744-1813), <i>Study of a Right Hand</i> , charcoal, heightened with white on laid papier bleuté, 20.3 x 25.7 cm.	John Andre
Wm. von Moll Berczy (attributed to) (1744-1813), <i>Studies of Two Hands, Left and Right</i> ; charcoal, heightened with white on laid papier bleuté, 21.5 x 27.0 cm.	John Andre
Wm. von Moll Berczy (attributed to) (1744-1813), <i>Studies of Two Hands, Left and Right Holding a Pen</i> ; charcoal, heightened with white on laid papier bleuté, 27.0 x 18.3 cm.	John Andre
Wm. von Moll Berczy (1744-1813), <i>Young Man Standing Against a Low Wall</i> , c. 1785; (recto) pen and ink on paper, traced in graphite <i>Sketch of Profile Head</i> (verso) graphite and graphite darkened overall for tracing, 18.3 x 10.5 cm.	John Andre
Wm. von Moll Berczy (attributed to) (1744-1813), <i>Young Woman Sewing</i> , c. 1785; graphite on laid paper, 17.4 x 12.7 cm (oval sheet).	John Andre
F.S. Challener (1869-1959), <i>Portrait of Margaret Ethelreda Wilson and Quan-Yin (Queen of Heaven)</i> , c. 1939; oil on canvas, 193.0 x 193.0 cm.	Grace Irene Simmons, Nikki Templeton and Jean, Daniel, Connie, and Michael Wilson

Description	Donor
William Nicol Cresswell (1822-1888), <i>Harbour Scene</i> , 1886; ink and wash on paper, 19.3 x 34.7 cm (sight).	Dr. and Mrs. J.M. Goodman
William Nicol Cresswell (1822-1888), <i>Unidentified Pier at Low Tide</i> , c. 1880; watercolour on paper, 11.3 x 27.8 cm.	Dr. and Mrs. J.M. Goodman
Robert Harris (1849-1919), <i>Head of a Man</i> , c. 1900; oil on illustration board, 30.5 x 25.3 cm.	John R. Morrison
Henri Perre (1828-1890), <i>Untitled Landscape</i> , c. 1875; oil on canvas, 23.3 x 38.5 cm.	Mrs. E. Osbaldeston
Robert W. Pilot (1897-1967), <i>Bonsecours Market</i> , c. 1950; oil on canvas, 56.5 x 46.0 cm.	Anonymous
G.A. Reid (1869-1947), <i>21 Oils from The G.A. Reid Scrapbook</i> .	Transferred from the Reference Library, Gift of Mary Wrinch Reid 1957
F.H. Varley (1881-1969), <i>The Kremlin</i> , 1954; charcoal on paper, 21.5 x 29.7 cm.	Mr. and Mrs. Robert Dales
William John Wood (1877-1954), <i>A Summer Scene</i> (also known as <i>Solitude</i>), 1925; etching, 8.6 x 7.2 cm (imp.).	Transferred from Correspondence Files
William John Wood (1877-1954), <i>Health and Happiness</i> , 1925; etching, 7.4 x 6.2 cm (imp.).	Transferred from Correspondence Files
William John Wood (1877-1954), <i>Rose Grisdale</i> , 1922; etching, 16.9 x 12.6 cm (imp.).	Transferred from Correspondence Files
Canadian Contemporary	
Description	Donor
Jack Bush (1909-1977), <i>Christ Casting Out the Merchants</i> , 1948; oil on masonite, 40.3 x 30.7 cm.	Dr. J. Allan Walters
Jack Bush (1909-1977), <i>Gethsemane</i> , 1948; watercolour and chalk on illustration board, 36.9 x 67.5 cm.	Dr. J. Allan Walters
Jack Bush (1909-1977), <i>Quick March</i> , 1976; acrylic on canvas, 150.5 x 175.5 cm.	Dr. J. Allan Walters
Jack Bush (1909-1977), <i>The Gazer</i> , 1948; oil on masonite, 40.3 x 30.5 cm.	Dr. J. Allan Walters
Jack Bush (1909-1977), <i>Untitled - Triangle</i> , 1966; acrylic on canvas, 140.5 x 70.2 cm.	Mr. and Mrs. Aaron Milrad
Barbara Caruso (1937-), <i>Graphite Drawing, Series 4, #15</i> , 1972; graphite on paper, 37.0 x 37.0 cm (sight).	The Alan J. Foster Collection
Paul Fournier (1939-), <i>War Child</i> , 1963; ink on paper, 91.8 x 62.0 cm.	The Alan J. Foster Collection
William Kurelek (1927-1977), <i>Behold Man Without God</i> , 1955; watercolour on paper board, 108.5 x 72.5 cm.	Mr. and Mrs. George G. Sinclair

Description	Donor
Robert Markle (1936–), <i>Movie Star Series #8</i> , 1963; tempera on paper, 57.6 x 85.5 cm (sight).	Dr. and Mrs. David Shaul
Charles Pachter (1942–), <i>The Journals of Susanna Moodie</i> , 1980; 31 serigraphs, 6 printed sheets (in suede-covered case) edition 28/100, 46.2 x 76.0 cm each (opened) serigraph.	Charles Pachter
Royden Rabinowitch (1943–), <i>Untitled</i> , 1977; pen on paper, 58.7 x 80.2 cm.	Mr. and Mrs. Aaron Milrad
Royden Rabinowitch (1943–), <i>Untitled</i> , 1977; pen on paper, 58.0 x 80.0 cm.	Mr. and Mrs. Aaron Milrad
Daniel Solomon (1945–), <i>Canaan</i> , 1969; acrylic on canvas, 182.5 x 120.2 cm.	The Alan J. Foster Collection
Harold Town (1924–), <i>Tyranny of the Corner—City Planning Set</i> , 1962; oil and lucite on canvas, 205.7 x 153.0 cm.	Robert L. Sachter, Q.C.

International Contemporary

Description	Donor
Lewis Baltz (American, 1945–), <i>The New Industrial Parks near Irvine, California</i> , 1974; 3 silverprints from a series of 51 (Plate numbers 18, 26 and 42), 16/21, each approx. 15.3 x 23.0 cm (image).	Mr. and Mrs. Morton H. Rapp
Walter Darby Bannard (American, 1934–), <i>Skyways #1</i> , 1969; screenprint on Falpaco, die-cut and mounted on second sheet of Falpaco, 25.0 x 38.1 cm.	The Alan J. Foster Collection
Walter Darby Bannard (American, 1934–), <i>Viola Sudan</i> , 1970; serigraph, 75/75, 55.7 x 81.0 cm (sheet).	The Alan J. Foster Collection
Dan Christensen (American, 1942–), <i>Tadd Walk</i> , 1972; acrylic on canvas, 251.5 x 90.5 cm.	Rudolf Bratty, Roger Davidson, and Angelo Delzotto
David Diao (American, 1943–), <i>The Triumph of American Painting</i> , 1971; acrylic on canvas, 206.0 x 412.0 cm.	Rudolf Bratty, Roger Davidson, and Angelo Delzotto
David Diao (American, 1943–), <i>Untitled</i> , 1974; acrylic on canvas, 217.0 x 283.0 cm.	Rudolf Bratty, Roger Davidson, and Angelo Delzotto
Barbara Hepworth (British, 1903-1975), <i>November Green</i> , 1969; lithograph, 16/60, 77.2 x 58.3 cm.	Ella Agnew
Barbara Hepworth (British, 1903-1975), <i>Rangatira I</i> , 1969; lithograph, 77.3 x 58.2 cm.	Ella Agnew
Barbara Hepworth (British, 1903-1975), <i>Three Forms</i> , 1969; lithograph, 77.5 x 58.2 cm.	Ella Agnew
David Hockney (British, 1937–), <i>A Hollywood Collection</i> , 1965; 6 lithographs on aluminum, each approx. 75.0 x 55.0 cm (sight).	Mr. and Mrs. Aaron Milrad

Description	Donor
Ralph Humphrey (American, 1932–), <i>Gentry</i> , 1968; acrylic and acrylic day-glo on canvas, 122.0 x 122.0 cm.	Marcia Klamer
Edward Kienholz (American, 1927–), <i>Sawdy</i> , 1971-72; car door, mirrored window, automotive lacquer, polyester resin, silkscreen, fluorescent light, galvanized sheet metal; edition #42; H. 100.0, L. 93.0, W. 18.0 cm.	Marcia Klamer
Jules Olitski (American, 1922–), <i>One-Front Breaker</i> , 1970; acrylic on canvas, 260.0 x 515.0 cm.	Mr. and Mrs. Roger Davidson, Harris and Matthew Davidson in memory of Harry Davidson
Robert Rauschenberg (American, 1925–), <i>"Freeze" CB Jammer</i> (from "JAMMER" series); white satin, orange silk, wood pole (multi-coloured); Wood: L. 243.0 cm; Cloth: 196.0 x 140.0 cm (approx.).	Mr. and Mrs. Roger Davidson, Harris and Matthew Davidson in memory of Harry Davidson
Dorothea Rockburne (American, 1930–), <i>Locus Series #5</i> , 1972; relief etching and aquatint, 11/42, 101.0 x 76.2 cm.	Jeanne Parkin
James Rosenquist (American, 1933–), <i>Violent Turn</i> , 1977; lithograph, 5/5, colour trial, 93.0 x 187.7 cm.	Jerry A. Levy
Frank Stella (American, 1936–), <i>#7 Konskie IV</i> , 1971; acrylic on canvas and felt mounted on canvas, 286.0 x 257.0 cm.	Mr. and Mrs. Roger Davidson, Harris and Matthew Davidson in memory of Harry Davidson
Andy Warhol (American, 1930–), <i>Karen Kain</i> , 1980; (3 panels) acrylic and silkscreen on canvas, 101.6 x 101.6 cm (each panel).	Mr. and Mrs. William Hechter
Andy Warhol (American, 1930–), <i>Mao I</i> , 1973; graphite on paper, 104.6 x 92.5 cm.	Marcia Klamer
Andy Warhol (American, 1930–), <i>Marilyn</i> , 1967; 5 silkscreens, 161/250 (from a portfolio of 10), 91.4 x 91.4 cm (each sheet).	Anonymous

Old Masters

Description	Donor
Massimiliano Soldani-Benzi (Italian, 1656-1740), <i>Athlete Holding a Vase</i> ; bronze, H. 29.8 cm (without base) H. 33.5 cm (with base).	Margaret and Ian Ross
Massimiliano Soldani-Benzi (Italian, 1656-1740), <i>Dancing Faun</i> ; bronze, H. 33.3 cm (without base).	Margaret and Ian Ross

Print and Drawing

Description	Donor
William Blake (British, 1757-1827), <i>The Pit of Disease: The Falsifiers</i> ; engraving on india paper, 27.7 x 35.4 cm (imp.).	Mrs. Doris Huestis Mills Speirs
Alberto Giacometti (Swiss, 1901-1966), <i>La Chaise et le guéridon</i> , 1960; lithograph, 74/90, 75.3 x 50.2 cm (sheet).	Walter Carsen
Alberto Giacometti (Swiss, 1901-1966), <i>Mère de l'artiste à la fenêtre</i> , 1964; lithograph, 73/75, 68.1 x 49.9 cm (sheet).	Walter Carsen
Alberto Giacometti (Swiss, 1901-1966), <i>Objet inquiétant</i> , 1964; lithograph, 53/75, 66.1 x 49.8 cm (sheet).	Walter Carsen



Karl Schmidt-Rottluff (German, 1884-1976), *Seated Nude*, c. 1913; watercolour, 50.0 x 40.2 cm. Art Gallery of Ontario, anonymous gift, 1982.

Alberto Giacometti (Swiss, 1901-1966), <i>Stamps</i> , 1964; lithograph, 8/75, 65.4 x 48.0 cm (sheet).	Walter Carsen
Rockwell Kent (American, 1882-1971), <i>Terra del Fuego</i> ; pen and brush and black ink, 14.4 x 21.7 cm (sheet).	Mrs. Doris Huestis Mills Speirs
Max Klinger (German, 1857-1920), Etchings No. 7, 8, 39, and 45 from <i>Zelt Series</i> ; etching and aquatint, each 22.5 x 17.8 cm (imp.).	Helga Vonwicht

Description	Donor
Henri Matisse (French, 1869-1954), <i>Poèmes de Charles d'Orleans</i> , livre d'artiste (book illustrated with lithographs by Matisse), 1950, 41.1 x 28.0 cm.	Walter Carsen
Thomas Rowlandson (British, 1756-1827), <i>A Little Bit of Business</i> , pen and black ink and watercolour, 24.9 x 23.0 cm.	J.T. Johnson
Thomas Rowlandson (British, 1756-1827), <i>Music at the Butcher's</i> , 1816; pen and ink and watercolour, 22.4 x 31.0 cm (sheet).	J.T. Johnson
Thomas Rowlandson (British, 1756-1827), <i>Revenge</i> , pen and brown ink and watercolour, 11.4 x 18.5 cm (sheet).	J.T. Johnson
Thomas Rowlandson (British, 1756-1827), <i>Vauxhall Gardens</i> , 1785; hand-coloured aquatint, 48.0 x 73.2 cm (comp.).	J.T. Johnson
Karl Schmidt-Rottluff (German, 1884-1976), <i>Seated Nude</i> , c. 1913; watercolour, 50.0 x 40.2 cm.	Anonymous
Adolf I. Strachov (Russian, 20th C.), 1870-1924; <i>V. Ulianov (Lenin)</i> ; Russian poster, edition of 5,000, lithograph on wove paper mounted on heavy wove paper, 104.0 x 65.0 cm (sheet).	Hart Massey
Robert Strange (British, 1721-1792) (after Murillo), <i>The Young Jesus</i> , 1787; line-engraving and etching on laid paper, 34.5 x 39.5 cm (sheet).	David Alexander
Unknown (British, 18th C.), <i>Recruiting</i> ; pen and black ink and watercolour, 30.0 x 35.5 cm (sheet).	J.T. Johnson
Unknown (Russian, 20th C.), <i>Do not think, my dear, I am only pretending. I am very much interested in the labour movement</i> , 1923; (?) Russian poster, edition of 5,000, 51.0 x 32.5 cm (sheet).	Hart Massey
Unknown (Russian, 20th C.), <i>Vladimir Ilich Lenin (Ulianov)</i> , (Scenes from Lenin's Life), 1924; (?) Russian poster, edition of 10,000, 70.7 x 53.7 cm.	Hart Massey
Unknown (Russian, 20th C.), <i>We do not go to church to get married. We better go to the Commissar and be registered there</i> , 1923; (?) Russian poster, edition of 5,000, 51.0 x 32.5 cm.	Hart Massey
Caroline Watson (British, 1761-1813) (after Robert Edge Pine), <i>Mrs. Siddons</i> , 1784; stipple engraving on laid paper, 50.8 x 38.0 cm (sheet).	David Alexander
David Wolff (Dutch, 1732-1798), <i>An Allegory</i> , 1790; pen and grey wash on laid paper, 37.9 x 48.0 cm (sheet).	Ross Murray
Vladimir Ykonnikov (Russian, 20th C.), <i>March is our month. Our October is happy</i> ; Russian poster, edition of 5,000, wove paper on heavy brown paper, 51.0 x 32.6 cm.	Hart Massey

Modern European Sculpture

Description	Donor
Gerhard Marcks (German, 1889-1981), <i>Prowling Cat</i> ; bronze, 2/8, H. 15.2 cm.	Mrs. O.D. Vaughan
Gerhard Marcks (German, 1889-1981), <i>Sitting Boy</i> ; bronze, 2/6, H. 25.4 cm.	Mrs. O.D. Vaughan
Gerhard Marcks (German, 1889-1981), <i>Young Girl Dressing</i> ; bronze, 2/10, H. 50.8 cm.	Mrs. O.D. Vaughan

Works of Art Purchased with Special Funds

Canadian Historical

Description	Donor
Adrien Hébert (1890-1967), <i>Coin Ste Catherine et St Denis</i> , c. 1935; oil on canvas, 81.8 x 96.8 cm.	Mr. and Mrs. D.C. Barber
A. Curtis Williamson (1869-1944), <i>Church Interior</i> , 1896; oil on canvas, 53.7 x 46.3 cm.	Mr. and Mrs. Wallace G. Chalmers and Ms. Joan Chalmers in commemoration of the 60th wedding anniversary of their parents, Dr. and Mrs. Floyd S. Chalmers

International Contemporary

Description	Donor
Martin Disler (Swiss, 1949–), <i>Untitled</i> , 1982; acrylic on paper, 149.5 x 173.5 cm.	Purchased with assistance from the Volunteer Committee Fund

Canadian Contemporary

Description	Donor
Graham Coughtry (1931–), <i>Study for Morisco #2</i> , 1980; pencil on paper, 35.5 x 26.6 cm (sheet).	Peggy Lownsbrough Fund
Graham Coughtry (1931–), <i>Study for Morisco #8</i> , 1980; pencil on paper, 35.5 x 26.7 cm (sheet).	Peggy Lownsbrough Fund
Graham Coughtry (1931–), <i>Study for Morisco #11</i> , 1980; pencil on paper, 35.5 x 26.6 cm.	Peggy Lownsbrough Fund
Irene Xanthos (1951–), <i>Untitled #41</i> , 1982; paper, glue, paint, 87.0 x 158.0 x 62.0 cm.	Phyllis Kurtz Fine Fund

Old Masters

Description	Donor
Ercole Ferrata (Italian, 1610-1686), <i>Pieta</i> ; bronze, hollow cast; wooden cross with gilt bronze mounts, H. 99.3 cm (including cross); H. 36.0 cm (excluding cross).	Purchased with assistance from the Volunteer Committee Fund
Giovanni Battista Foggini (Italian, 1652-1725), <i>Perseus Attacking Medusa</i> ; bronze, hollow cast, H. 43.2 cm; L. 37.0 cm (approx.).	Purchased with assistance from the Volunteer Committee Fund
Giovanni Battista Foggini (Italian, 1652-1725), <i>The Rape of Orithyia by Boreas</i> ; bronze, H. 54.5 cm.	Purchased with assistance from the Volunteer Committee Fund
Giovanni Battista Foggini (Italian, 1652-1725), <i>The Rape of Proserpine by Pluto</i> ; bronze, H. 54.5 cm.	Purchased with assistance from the Volunteer Committee Fund
Francois Lespingola (French, 1644-1705), <i>Hercules Delivering Prometheus</i> ; bronze, H. 45.5 cm; L. 59.5 cm; D. 36.0 cm.	Purchased with assistance from the Volunteer Committee Fund
Massimiliano Soldani-Benzi (Italian, 1656-1740), <i>Bust of a Man</i> ; bronze, H. 41.7 cm.	Purchased with assistance from the Volunteer Committee Fund
Massimiliano Soldani-Benzi (Italian, 1656-1740), <i>Castor and Pollux</i> ; bronze, H. 52.7 cm.	Purchased with assistance from the Volunteer Committee Fund
Massimiliano Soldani-Benzi (Italian, 1656-1740), <i>Eros Drawing a Bow</i> ; bronze, hollow cast; H. 44.5 cm.	Purchased with assistance from the Volunteer Committee Fund
Massimiliano Soldani-Benzi (Italian, 1656-1740), <i>The Guardian Angel</i> ; bronze relief, 41.2 x 28.0 cm.	Purchased with assistance from the Volunteer Committee Fund
Domenico Antonio Vaccaro (Italian, 1680-1750), <i>Angel with Fetters</i> ; cast silver, H. 16.6 cm.	Purchased with assistance from the Volunteer Committee Fund
Domenico Antonio Vaccaro (Italian, 1680-1750), <i>Angel with Laurel Branch</i> ; cast silver, H. 17.5 cm.	Purchased with assistance from the Volunteer Committee Fund

Print and Drawing

Description	Donor
Wolfgang Boemmel (German, fl. 1660), <i>Fantastic Lion</i> , from a set of seven plates "Neu ersonnene Gold Schmieds Grillen"; engraving on laid paper, 13.0 x 15.5 cm (imp.).	Trier-Fodor Foundation
Bosio (French, 19th C.), <i>Bal de l'Opéra</i> ; hand-coloured etching and engraving on wove paper, 37.5 x 49.5 cm (imp.).	Trier-Fodor Foundation

Description

Donor

Félix Braquemond (French, 1833-1914), *Terrasse de la Villa Brancas*; etching on Japanese paper, 25.4 x 35.2 cm (imp.).

Gift of the Dorothy Isabella Webb Trust in Memory of Sir Edmund Walker, first President of the Art Gallery of Ontario (1900-1924)

Félix Buhot (French, 1847-1898), *Un Débarquement en Angleterre*, 1879; drypoint, etching, and roulette (mixed technique) on wove paper, 30.1 x 18.0 cm (imp.).

Inco Limited

Description

Donor

James Gillray (British, 1737-1815), *Exhibition of a Democratic Transparency*, 1799; hand-coloured etching and aquatint on wove paper, 36.7 x 44.7 cm (imp.).

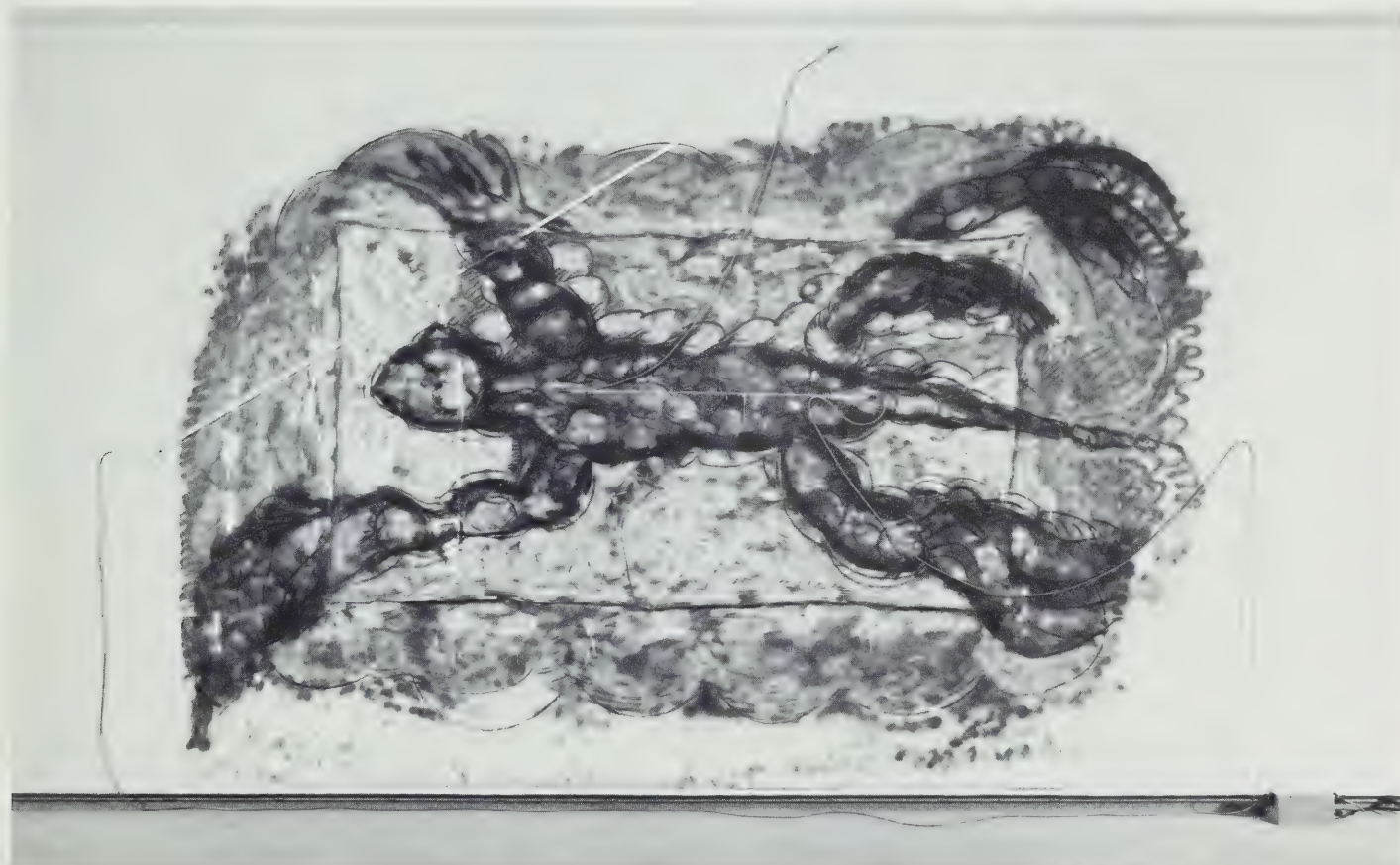
Trier-Fodor Foundation

James Gillray (British, 1737-1815), *The Grand Coronation Procession*, 1804; hand-coloured etching on laid paper, 23.7 x 76.7 cm (imp.).

Trier-Fodor Foundation

James Gillray (British, 1737-1815), *The Lover's Dream*, 1795; hand-coloured etching and aquatint on wove paper, 31.9 x 42.3 cm (imp.).

Trier-Fodor Foundation



Mario Merz (Italian, 1925-1979), *Crocodile in the Night*, 1979; oil, metallic paint and charcoal on canvas, neon lances, 274.0 x 435.0 cm. Art Gallery of Ontario, purchase, 1982.

John Crome (British, 1768-1821), *Sandy Road Through Woodlands*, 1813; etching, 36.8 x 26.8 cm (imp.).

Norcen Energy Resources Limited

G. De Cari (French, fl. 1860s), *L'Avantage du faux toupet*, hand-coloured etching on laid paper, 22.1 x 26.7 cm (imp.).

Trier-Fodor Foundation

James Gillray (British, 1737-1815), *Matrimonial Harmonies*, 1805; hand-coloured etching on wove paper, 25.6 x 36.0 cm (imp.).

Trier-Fodor Foundation

James Gillray (British, 1737-1815), *The Zenith of French Glory*, 1793; hand-coloured etching on wove paper, 35.5 x 25.0 cm (imp.).

Trier-Fodor Foundation

Frederick Landseer Maur Griggs (British, 1876-1938), *Owlpen Manor*, 1930; etching, edition 45, 19.4 x 23.8 cm (imp.).

Anonymous

Description	Donor
Alphonse Legros (French, 1837-1911), <i>Les Chantres Espagnols</i> ; etching on laid paper, 26.9 x 36.9 cm (imp.).	Gift of the Dorothy Isabella Webb Trust in Memory of Sir Edmund Walker, first President of the Art Gallery of Ontario (1900-1924)
Charles Meryon (French, 1821-1868), <i>La Galerie Notre-Dame</i> , 1853; etching and drypoint on laid paper, 28.0 x 17.3 cm (imp.).	Gift of the Dorothy Isabella Webb Trust in Memory of Sir Edmund Walker, first President of the Art Gallery of Ontario (1900-1924)
Charles Meryon (French, 1821-1868), <i>Le Stryge</i> , 1853; etching on laid paper, 17.2 x 12.9 cm (imp.).	Gift of the Dorothy Isabella Webb Trust in Memory of Sir Edmund Walker, first President of the Art Gallery of Ontario (1900-1924)
Samuel Palmer (British, 1805-1881), <i>The Early Ploughman</i> , c. 1861; etching on laid paper, 17.6 x 25.1 cm (imp.).	Norcen Energy Resources Limited
Alfred Rethel (British, 1816-1859), <i>Der Tod als Erwürger</i> ; wood engraving on wove paper, 30.8 x 27.4 cm (comp.).	Trier-Fodor Foundation
Alfred Rethel (British, 1816-1859), <i>Der Tod als Freund</i> ; wood engraving on wove paper, 30.1 x 27.2 cm (comp.).	Trier-Fodor Foundation
Thomas Rowlandson (British, 1756-1827), <i>The Devils Darling</i> , 1814; hand-coloured etching on wove paper, 34.8 x 24.8 cm (comp.).	Trier-Fodor Foundation
Unknown (French, late 18th C.), <i>Buonaparte au bain</i> ; hand-coloured etching on laid paper, 27.2 x 36.3 cm (imp.).	Trier-Fodor Foundation
Unknown (French, early 19th C.), <i>Charge contre Napoléon I</i> ; hand-coloured etching on laid paper, 23.1 x 29.8 cm (imp.).	Trier-Fodor Foundation
Unknown (French, late 18th C.), <i>Grand Colère de John Bull</i> ; hand-coloured etching on wove paper, 22.7 x 31.8 cm (imp.).	Trier-Fodor Foundation
Unknown (French, late 18th C.), <i>La Brillante Toilete de la Déesse du gout</i> ; etching and engraving on laid paper, 29.0 x 19.0 cm (imp.).	Trier-Fodor Foundation
Unknown (French, late 18th C.), <i>Le Désarroi</i> ; hand-coloured etching on laid paper, 26.8 x 22.0 cm (comp.).	Trier-Fodor Foundation
Unknown (French, late 18th C.), <i>Le Dîner misterieux</i> , c. 1770; etching and engraving on laid paper, 29.0 x 18.8 cm (imp.).	Trier-Fodor Foundation
Unknown (French, late 18th C.), <i>L'Incendie des coiffures</i> , c. 1770; etching and engraving on laid paper, 28.8 x 18.8 cm.	Trier-Fodor Foundation
Unknown (French, early 19th C.), <i>Le Lutrin de Boileau</i> ; hand-coloured etching on laid paper, 33.8 x 24.2 cm (imp.).	Trier-Fodor Foundation

Description	Donor
Unknown (French, late 18th C.), <i>Lord-gueil Lady-scorde</i> ; hand-coloured etching on laid paper, 35.1 x 24.7 cm (imp.).	Trier-Fodor Foundation
Unknown (French, early 19th C.), <i>Monsieur Calicot partant pour le Combat des Montagnes</i> ; lithograph on wove paper, 27.2 x 20.8 cm (comp.).	Trier-Fodor Foundation
Unknown (French, late 18th C.), <i>Prenez Y Garde</i> ; hand-coloured lithograph on wove paper, 19.3 x 27.3 cm (comp.).	Trier-Fodor Foundation
Unknown (French, late 18th C.), <i>Quelques Singes de France</i> ; hand-coloured etching on laid paper, 30.6 x 21.6 cm (imp.).	Trier-Fodor Foundation

Unknown (French, early 19th C.), <i>Serment des Calicots</i> ; colour lithograph on wove paper, 27.0 x 37.0 cm (comp.).	Trier-Fodor Foundation
Sir Leslie Ward (British, 1851-1922), <i>Whistler from Vanity Fair</i> , 1878; lithograph on wove paper, 30.8 x 18.5 cm (comp.).	Trier-Fodor Foundation
James McNeill Whistler (American, 1834-1903), <i>Nocturne: Palaces</i> , 1880; etching on laid paper, 29.2 x 20.0 cm (imp.).	Esther and Arthur Gelber

Modern European Sculpture

Description	Donor
Barbara Hepworth (British, 1903-1975), <i>Mother and Child</i> , 1927; hopton wood stone, H. 45.0, W. 28.0, D. 20.5 cm.	Purchased with assistance from the Volunteer Committee Fund

Works of Art Purchased with the Proceeds of the Annual Giving Fund and the Art Gallery of Ontario Foundation

Canadian Contemporary

Barbara Astman (1950–), *American Lobby*, (stone and marble, marbles on stone), 1982; linoleum construction on wood base, 31.0 x 91.5 x 31.0 cm.

Dana Atchely (American, 1941–), Eric Metcalfe (1940–), *Crime Time Comix*, 1980; 12-minute videotape.

Iain Baxter (1936–), *Reflected San Francisco Beauty Spots*, 1979; 4 etchings, 13/20, 88.9 x 76.2 cm.

Jack Bush (1909-1977), *Untitled*, 1951; oil on masonite, 30.2 x 40.6 cm.

Colin Campbell (1942–), *Dangling by their Mouths*, 1981; 60-minute videotape.

Ian Carr-Harris (1941–), *... across town...*, 1981; 7 units, painted wood construction, various elements, audiotape, 144.8 x 609.6 x 701.0 cm.

Barbara Caruso (1937–), *Theo 1919*, 1982; pen and ink on paper, 50.8 x 50.8 cm.

Barbara Caruso (1937–), *Van Doesburg's Alphabet*, 1981; 26 drawings, ink on paper, 21.6 x 21.6 cm (sheet).

Graham Coughtry (1931–), *Head Arrangements for an Artists Jazz Band*, 1981; 1 portfolio of 4 colour serigraphs, artist's proofs 3/3 of an edition of 30, 74.0 x 56.3 cm (each sheet); 78.6 x 64.3 cm (portfolio).

Graham Coughtry (1931–), *Morisco*, 1980; oil on canvas, 213.5 x 183.1 cm.

Murray Favro (1940–), *Study for Sabre Jet-Controls*, 1982; ink and pencil on paper, 43.2 x 55.8 cm.

Eric Fischl (American, 1948–), *White House*, 1975; mixed media on linen on wood panel, H. 152.6; W. 39.8 cm (at top); H. 152.6; W. 24.2 cm (at bottom).

Eric Fischl (American, 1948–), *Untitled*, 1981; oil wash on paper, 122.0 x 272.0 cm.

Vera Frenkel (1938–), *Stories from the Front (and Back): A True Blue Romance*, 1981; 60-minute videotape.

Yves Gaucher (1934–), *Phase I-Phase II-Phase III*, 1981; etching, 69.5 x 175.0 cm. (3 sheets); 69.5 x 58.0 cm (each sheet).

General Idea (formed in Toronto in 1968), *A Poodle Portrays General Idea as Three-Pee-Holes in the Snow*, 1981; silkscreen with gold stamping, 31.0 x 31.0 cm (comp.).

General Idea (formed in Toronto in 1968), *Cornucopia*, 1982; 10-minute videotape.

Betty Goodwin (1923–), *Double Passage (ascent-descent)*, 1981; charcoal, pastel, conté on paper, 105.0 x 149.0 cm.

Douglas Haynes (1936–), *Misty Mint*, 1982; acrylic on canvas, 194.4 x 90.0 cm.



Paul Hutner (1943–), *34 x 44*, 1979; colour pencil, pencil and collage on paper, 86.2 x 132.8 cm.

Harold Klunder (1943–), *Tree, Wheatfield, Mountain (Self-Portrait)*, 1980-82; oil on canvas, 152.8 x 152.8 cm.

Landon MacKenzie (1954–), *Lost River Series #12*, 1981; acrylic on canvas, 198.7 x 228.5 cm.

Arthur Fortescue McKay (1926–), *Microcosm*, 1960; oil on masonite, 182.6 x 122.0 cm.

Ron Martin (1943–), *Tinted Chromatic Sequence Repeated Three Times: With a Bocour Rose Red Tint as Constant*, 1982; acrylic on canvas, 244.0 x 366.5 cm.

Ron Martin (1943–), *Untitled, February 28, 1980 #1*, 1981; acrylic on paper, 76.4 x 57.8 cm (sheet).

Ron Martin (1943–), *Untitled, May 16-17, 1981, #17*, 1981; acrylic on paper, 77.0 x 58.0 cm (sheet).

Guido Molinari (1933–), *Quantificateur*, June 1981; acrylic on canvas, 198.0 x 152.5 cm.

Guido Molinari (1933–), *Untitled*, 1957; gouache on paper, 50.7 x 66.2 cm.

John Noestheden (1945–), *Untitled*, 1982; 5 wood pedestals, T-6 aluminum, carved wood, urethane paint; Height of tallest of 5 pedestals: 216 cm; Base 17.5 x 17.5 cm (each).

Jaen Poldas (1948–), *(2,1,3)/5 Colours: Blue, Red, Grey, Purple, Yellow*, 1982; oil on board, 182.7 x 203.0 cm, (irregular diamond-shaped).

Mary Pratt (1935–), *Tied Boat*, 1980; colour lithograph and coloured pencil, 35.2 cm (tondo, comp.).

George Raab (1948–), *Northern Crack-Up*, 1980; etching 35/50, 56.6 x 75.1 cm (sheet).

Reinhard Reitzenstein (1949–), *Sky Cracking*, 1982; aluminum and steel (4 units), overall installation dimensions: 262.5 x 379.5 cm.

Jack Reppen (1933-1964), *Door*, 1963; collage on wood, 212.3 x 90.8 cm.

Otto Rogers (1935–), *Untitled*, 1982; acrylic on canvas, 122.0 x 122.0 cm.

Michael Snow (1929–), *Still Living 9 x 4-Acts-Scene 1*, 1982; 9 colour photographs, 1 colophon, 56.3 x 44.5 cm (each sheet).

Michael Snow (1929–), *Venetian Blind*, 1970; (Part 1) 4 sections each containing 6 colour photographs (framed), edition of 3, 127.0 x 238.0 cm.

Michael Snow (1929–), *Venetian Blind*, 1970; (Part 2) photograph by Joanna Marsden, 26.2 x 33.5 cm (sight).

David Thauberger, *Yellow Church*, 1981; acrylic, glitter on canvas, 167.0 x 229.0 cm.

Various Artists, *Eye Music Gallery*, 1982; portfolio of 12 prints.

Jeff Wall (1946–), *Double Self-Portrait*, 1979; cibachrome transparency, 164.0 x 218.0 cm.

Rodney Werden (1946–), *May I/Can I*; 6-minute videotape.

Irene Whittome (1942–), *La Gauchetière 20*, 1980-82; wood, photograph, acrylic, cloth, clay, glass, 41.7 x 48.3 x 9.6 cm.

Irene Whittome (1942–), *La Gauchetière 21*, 1980-82; wood, photograph, acrylic, cloth, clay, glass, 41.6 x 48.1 x 9.8 cm.

International Contemporary

George Baselitz (German, 1938–), *Orangeresser*, 1981; colour linoleum cut printed on cartridge paper, trial proof #3, 100.3 x 69.8 cm.

Mel Bochner (American, 1940–), *Untitled*, 1980; etching, aquatint, drypoint, 4/10, 22.5 x 15.2 cm (imp.).

Mel Bochner (American, 1940–), *Untitled*, 1980; etching, aquatint, drypoint, 4/10, 22.8 x 15.2 cm (imp.).

Mel Bochner (American, 1940–), *Untitled*, 1980; aquatint, 6/8, 18.8 x 30.3 cm (imp.).

Mel Bochner (American, 1940–), *Untitled*, 1980; etching, aquatint, 6/11, 59.5 x 31.0 cm.

Mel Bochner (American, 1940–), *Untitled*, 1980; etching, engraving, drypoint, A.P. 5/6, 22.5 x 30.2 cm (imp.).

Marcel Broodthaers (Belgian, 1924–), *Museum-Museum*, 1972; lithographs (2 sheets) [Plates A & B], each sheet: 84.0 x 59.2 cm.

Daniel Buren (French, 1938–), *Tissu Rayé Decoupé sous Verre Peint #3*, 1982; cloth, glass, and paint, 95.7 x 95.7 cm.

Daniel Buren (French, 1938–), *Tissu Rayé Decoupé sous Verre Peint Brisé #7*, 1982; cloth, glass, and paint, 95.7 x 95.7 cm.

Victor Burgin (British, 1941–), *In Lyon*, 1980; silverprint in 9 parts, edition of 3/3, 53.3 x 91.4 cm.

On Kawara (Japanese, 1933–), “Wednesday” Aug. 5, 1981; “Today” Series No. 26, 1981; liquatex on canvas, 25.8 x 33.3 cm.

Mario Merz (Italian, 1925–), *Crocodile in the Night*, 1979; oil, metallic paint and charcoal on canvas, neon lances, 274.0 cm x 435.0 cm.

Jules Olitski (American, 1922–), *Patutsky in Paradise*, 1966; acrylic on canvas, 292.0 x 409.0 cm.

David Salle (American, 1952–), *Until Photographs Could be Taken From Earth Satellites*, 1981; one of eight aquatints 8/8, 76.2 x 104.1 cm.

Joel Shapiro (American, 1941–), *Untitled (JS 226A)*, 1978; bronze, H. 17.0 cm; W. 59.3 cm; L. 38.5 cm.

Joel Shapiro (American, 1941–), *Untitled (JS 419)*, 1981; charcoal on paper, 81.5 x 101.5 cm.

Robert Smithson (American, 1938–1973), *Entropic Landscape*, 1970; pencil on paper, 46.5 x 58.8 cm (sight).

Cy Twombly (American, 1928–), *Roman Notes*, 1970; print #4 from a portfolio of six lithographs, edition of 100, lithograph, 86.8 x 70.0 cm.

Canadian Historical

J.M. Barnsley (1861–1929), *Boating Scene*, 1881; watercolour on paper, 24.3 x 40.2 cm (sight).

F.M. Bell-Smith (1846–1923), *A Sunny Day in the Valley of the Illecellewaet*, 1888; watercolour on paper mounted on board, 47.0 x 64.5 cm.

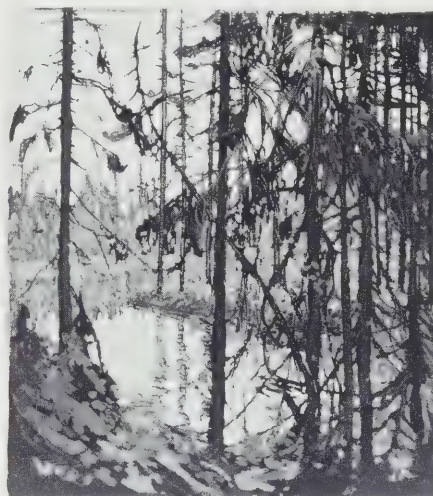
Miller Brittain (1912–1968), *Two Waitresses on a Streetcar Crossing the Reverse Falls*, c. 1939; (recto) *The Skiers*, (verso), oil on masonite, 55.8 x 45.7 cm.

Bertram Brooker (1888–1955), *The Three Powers*, 1929; oil on canvas, 61.0 x 76.3 cm.

W.N. Cresswell (1822–1888), *A Squall on Lake Huron, Near Bayfield, Near Seaforth, Ont. Canada*, 1876; watercolour on paper, 15.5 x 30.5 cm.

W.N. Cresswell (1822–1888), *Boatmen*, 1876; watercolour on paper, 15.4 x 25.0 cm.

W.N. Cresswell (1822–1888), *Untitled Landscape*, 1862; oil on paper on canvas, 47.7 x 70.7 cm.



Tom Thomson (Canadian, 1877–1917), *Northern River, 1914–15*; gouache on paper, 29.5 x 26.1 cm (sight). Art Gallery of Ontario, purchase, 1982.

John Hammond (1843–1939), *The Old Mill*, 1889; watercolour on paper, 44.0 x 64.3 cm.

W.G.R. Hind (1833–1889), *Beach near the Mouth of the Moise, the Seven Islands in the Distance*, 1861–62; watercolour on paper, 24.3 x 34.0 cm.

Charles M. Manly (1855–1924), *Toronto Harbour*, 1889; watercolour on paper, 24.5 x 32.4 cm (sight).

Lucius R. O'Brien (1832–1899), *Natural Arches, near Dalhousie, N.B.*, 1877; oil on canvas, 51.2 x 76.5 cm.

Lucius R. O'Brien (1832–1899), *Northern Head of Grand Manan*, 1879; oil on canvas, 60.2 x 121.9 cm.

Antoine Plamondon (1804–1895), *Portrait of Mary Ann Wragg, of the Carrying Place, U.C.*, 1836; oil on canvas, 88.2 x 73.5 cm.

Antoine Plamondon (1804–1895), *Portrait of Mr. Thomas B. Wragg, of the Carrying Place, U.C.*, 1836; oil on canvas, 87.2 x 74.0 cm.

Henry Sandham (1842–1910), “*And Suddenly... put Philip into my arms*,” illustration for *The Forge in the Forest*, c. 1897; ink wash on paper board, 42.6 x 26.7 cm (paper board).

Henry Sandham (1842–1910), “*The Visitor... was none other than the black abbe himself*,” illustration for *The Forge in the Forest*, c. 1897; ink wash and gouache on paper board, 44.3 x 34.3 cm (paper board).

Tom Thomson (1877–1917), *Northern River*, 1914–15; gouache on paper, 29.5 x 26.1 cm (sight).

Jacques de Tonnancour (1917–), *Portrait de Mme Gagnon*, 1943; oil on canvas, 66.5 x 51.2 cm.

C.J. Way (1835–1919), *Forest Landscape*, 1872–3; oil on canvas, 73.5 x 114.0 cm.

Print and Drawing

Sylvestre Baptiste (French, 1791–1859), *Le Mendiant*, 1826; lithograph on laid paper, 18.4 x 25.1 cm (comp.).

G.B. Bison (Italian, 1762–1844), *Banditti by Moonlight*, pen and grey ink and grey wash on laid paper, 16.1 x 23.3 cm (sheet).

Richard Parkes Bonington (British, 1801–1828) (after F.A. Pernot), *Chateau de Bothwell*; lithograph on wove paper, 17.0 x 22.3 cm (comp.).

Georges Braque (French, 1882–1963), *Pale Ale*, 1911; etching and drypoint on wove paper, 45.4 x 32.7 cm (imp.).

Gerald Leslie Brockhurst (British, 1890–), *Dorette Woodward*, 1936; black conté on wove paper, 31.0 x 27.0 (comp.).

Nicolas Toussaint Charlet (French, 1792–1845), *Le Marchand de dessins lithographiques*, lithograph on wove paper, 21.7 x 31.3 cm (comp.).

Achille Devéria (French, 1810–1857), *Walter Scott. Histoires du Temps des Croisades, Chapter XXV*, lithograph on wove paper, 21.3 x 18.5 cm (comp.).

Fedele Fischetti (Italian, 1734–1789), *Aurora and Cephalus*, pen and brown ink with grey wash on laid paper, 16.3 x 14.3 cm (sheet).

S.G. Gavarni (French, 1804–1866), *A la Halle: Forte-en-gueule et Bonne Enfant from Physionomies Parisiennes*, lithograph on wove paper, 29.0 x 18.9 cm (comp.).

S.G. Gavarni (French, 1804–1866), *Bohèmes: Un Traducteur de Tibulle* from *Physionomies Parisiennes*, lithograph on wove paper, 29.0 x 21.0 cm (comp.).

S.G. Gavarni (French, 1804–1866), *Le Balayeur: Ces Parisiens c'est malpropre* from *Physionomies Parisiennes*, lithograph on wove paper, 29.1 x 19.0 cm (comp.).

AUDITORS' REPORT

To the Trustees of the Art Gallery of Ontario:

We have examined the balance sheet of the Art Gallery of Ontario (the Gallery) as at March 31, 1983 and the statement of financial activities for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as we considered necessary in the circumstances.

In our opinion, these financial statements present fairly the financial position of the Gallery as at March 31, 1983 and the results of its financial activities for the year then ended in accordance with the accounting principles described in Note 1 to the financial statements applied on a basis consistent with that of the preceding year.

May 16, 1983
Toronto, Canada

Clarkson Gordon

Chartered Accountants

Art Gallery of Ontario

(Incorporated under the laws of Ontario as a Corporation without share capital)

BALANCE SHEET

March 31, 1983 (with comparative figures as at March 31, 1982) (in thousands of dollars)

	General Funds			Capital Funds			Total	
	Operating	Dining Services	Book Shop	Acquisition	Volunteer Activities	Building	1983	1982
Assets								
Cash and short-term deposits	\$ 944	\$ 137	\$ 115	\$ 655	\$ 492	\$ 828	\$3,171	\$2,544
Accounts receivable	65	40	7	439	28	138	717	839
Interfund receivable (payable)	(112)	(132)	(80)	415	(197)	106		
Inventory		30	165		116		311	284
Prepaid expenses	17		2				19	23
Works of art, at nominal value				1			1	1
Fixed assets, at nominal value						1	1	1
	<u>\$ 914</u>	<u>\$ 75</u>	<u>\$ 209</u>	<u>\$1,510</u>	<u>\$ 439</u>	<u>\$1,073</u>	<u>\$4,220</u>	<u>\$3,692</u>
Liabilities and Fund Balances								
Liabilities:								
Accounts payable and accrued liabilities	\$ 802	\$ 39	\$ 43	\$ 367	\$ 92	\$ 129	\$1,472	\$1,195
Deferred revenue	198				9	15	222	174
	<u>1,000</u>	<u>39</u>	<u>43</u>	<u>367</u>	<u>101</u>	<u>144</u>	<u>1,694</u>	<u>1,369</u>
Fund balance (deficit):								
General	(86)	36	166				116	86
Acquisition and Volunteer				1,143	338		1,481	1,537
Gallery extension and repair						731	731	520
Grange						198	198	180
	<u>(86)</u>	<u>36</u>	<u>166</u>	<u>1,143</u>	<u>338</u>	<u>929</u>	<u>2,526</u>	<u>2,323</u>
	<u>\$ 914</u>	<u>\$ 75</u>	<u>\$ 209</u>	<u>\$1,510</u>	<u>\$ 439</u>	<u>\$1,073</u>	<u>\$4,220</u>	<u>\$3,692</u>

On behalf of the Board:

Trustee – Michael M. Koerner

Trustee – Valentine N. Stock

(See Notes to Financial Statements)

STATEMENT OF FINANCIAL ACTIVITIES

Year ended March 31, 1983 (with comparative figures for 1982) (in thousands of dollars)

	General Funds			Capital Funds			Total	
	Operating	Dining Services	Book Shop	Acquisi- tion	Volunteer Activities	Building	1983	1982
Revenue (Note 3):								
Provincial	\$5,229					\$228	\$ 5,457	\$ 5,073
Federal	525			\$ 25			550	596
Municipal	385						385	350
Donations, grants, bequests, and investment income	187	\$ 12	\$ 12	1,429	\$ 48	127	1,815	2,347
Annual membership fees	547						547	556
Other fees, admissions, and miscellaneous revenue	678	919	728		992	1	3,318	2,717
The Art Gallery of Ontario Foundation (Note 2)	125			437			437	404
Admissions-special exhibits	125						125	72
	<u>7,676</u>	<u>931</u>	<u>740</u>	<u>1,891</u>	<u>1,040</u>	<u>356</u>	<u>12,634</u>	<u>12,115</u>
Expenditures:								
Administration, maintenance and security	3,987	555	218	1	373	1	5,135	4,498
Curatorial, extension services, exhibitions	2,545						2,545	2,557
Education	932						932	828
Membership	224						224	225
Cost of goods sold		300	456		375		1,131	1,133
Accession of art for collection (Note 5)				2,228			2,228	2,381
Building costs incurred						236	236	125
	<u>7,688</u>	<u>855</u>	<u>674</u>	<u>2,229</u>	<u>748</u>	<u>237</u>	<u>12,431</u>	<u>11,747</u>
Excess (deficiency) of revenue over expenditures for the year	(12)	76	66	(338)	292	119	203	368
Transfers between funds		(90)	(10)	275	(285)	110		
Net change in fund balance during the year	(12)	(14)	56	(63)	7	229	203	368
Fund balance (deficit), March 31, 1982	(74)	50	110	1,206	331	700	2,323	1,955
Fund balance (deficit), March 31, 1983	<u>\$ (86)</u>	<u>\$ 36</u>	<u>\$166</u>	<u>\$1,143</u>	<u>\$ 338</u>	<u>\$929</u>	<u>\$ 2,526</u>	<u>\$ 2,323</u>

(See Notes to Financial Statements)

NOTES TO FINANCIAL STATEMENTS

March 31, 1983

1. Summary of significant accounting policies

The financial statements of the Art Gallery of Ontario (the Gallery) present the financial position and results of activities within the framework of the accounting policies summarized below:

(a) Fund Accounting

The accounts of the Gallery are maintained in accordance with the principles of fund accounting by which resources for various purposes are classified for accounting and reporting purposes into funds that are in accordance with activities or objectives as specified by the donors or in accordance with the directives issued by the Board of Trustees. Transfers between the funds are made when approved. For financial reporting purposes, there are two groups of funds:

- (i) The general funds include the day-to-day operating transactions of the Gallery's activities.
- (ii) The capital funds are comprised of funds that are not available to meet operating expenditures. The Acquisition Fund is primarily for the purchase of art and includes, at a nominal value of \$1,000, the Gallery's collection of works of art which have been donated to the Gallery or purchased by it. The Volunteer Activities Fund (including Art Rental Service, Jewellery Shop, Reproduction Shop, and other activities) is operated by the Volunteer Committee and is primarily for the purchase of art or other items of a capital nature. The Building Fund includes amounts that are designated to finance expansion and major repairs of the Gallery's facilities.

(b) Basis of Financial Statements

The financial statements of the Gallery have been prepared generally on the accrual basis except that:

- (i) funds used to acquire works of art and completed facilities are accounted for as expenditures and accordingly depreciation on Gallery facilities is not provided.
- (ii) annual membership fees are included in revenue as received.

The statement of financial activities shows the funds received by, disbursed by or transferred between the various Gallery funds in the current reporting year. It does not present the results of operations or the net income or loss for the year as would a commercial statement of profit and loss.

(c) Inventories

Inventories of goods held for resale are valued at the lower of cost and net realizable value.

(d) Works of art

In conformity with accounting policies generally followed by art museums, the value of works of art has been excluded from the balance sheet except for a nominal carrying value. The value of art acquired by gift during the year is included in the statement of financial activities as donations revenue at appraised value as determined by independent appraisers. Purchased art is included in the statement of financial activities at cost and, together with gifted art acquired during the year, is shown as accession of art for collection.

(e) Fixed assets

The land, buildings, and equipment used by the Gallery are the property of the Gallery. The value of fixed assets has been excluded from the balance sheet except for a nominal carrying value. Accordingly, no depreciation is recorded in the accounts.

(f) Pension Plan

The Gallery maintains a pension plan providing retirement and death benefits to all its employees. The costs of the Gallery pension plan are expensed in the year premiums or required fundings are payable (see also Note 4).

(g) Grants

Grants are included in the statement of financial activities in the year in which the designated program is carried out. Details of grants earned during the year are set out in Note 3.

(h) Province of Ontario Financing

The Gallery issued \$12,250,000 of debentures to the Ontario Universities Capital Aid Corporation for a portion of the amount of \$12,750,000 received from the Province of Ontario by March 31, 1978 for the expansion of Gallery facilities. Payments of debenture principal and interest are to be made by the Treasury Department of the Province of Ontario on behalf of the Gallery over the 25 year period ending March 31, 2008. As it is expected the Province of Ontario will continue to make these payments, the outstanding debentures of \$10,950,000 at March 31, 1983 (1982 - \$11,130,000) are not recorded as a liability and interest expense and the related grants are not recorded in the accounts.

(i) Appropriations

The Trustees may appropriate funds to be used for operations and capital costs in a future fiscal period, at which future time the appropriations are reversed and the costs are recorded in the accounts of the Gallery.

2. The Art Gallery of Ontario Foundation

The Art Gallery of Ontario Foundation (Foundation) is incorporated under the laws of Ontario as a separate corporation without share capital and receives and manages the endowment funds of the Gallery. Accordingly, the accounts of the Foundation are not included in the accompanying financial statements. Funds from the Foundation are given to the Gallery when approved by the Board of Trustees of the Foundation. During 1983, the Trustees of the Foundation approved a distribution of \$437,000 from income (1982 - \$404,000).

3. Revenue

During the year the Gallery earned the following gifts, grants, and other revenue:

	Year Ended	
	1983	1982
Operating Fund		
Province of Ontario:		
Base Operating	\$5,165,000	\$4,737,000
Experience '82	25,000	27,000
Outreach Ontario	28,000	31,000
Festival Ontario	11,000	33,000
Total Province of Ontario	5,229,000	4,828,000
Federal:		
National Museums of Canada		
Core Funding	214,000	214,000
Training Funding		14,000
Exhibition Assistance	11,000	
Total National Museums of Canada	225,000	228,000
Social Sciences/ Humanities Research Council of Canada	4,000	
Department of Communications		70,000
Canada Council External Affairs	296,000	252,000
		36,000
Total Federal	525,000	586,000
Metropolitan Toronto	385,000	350,000
Operations:		
Donations, bequests, and investment income	187,000	290,000
Annual membership fees	547,000	556,000
Other fees, admissions, and miscellaneous revenue	678,000	597,000
Special exhibit admissions	125,000	72,000
Total Operating Fund	7,676,000	7,279,000
Dining Services	931,000	739,000
Book Shop	740,000	706,000
Acquisition Fund		
Works of art funds:		
Canada Council Art Bank		10,000
Department of Communications	25,000	
Annual campaign, donations, bequests, and investment income	660,000	880,000
Donated art	769,000	973,000
The Art Gallery of Ontario Foundation	437,000	404,000
Total Acquisition Fund	1,891,000	2,267,000

Volunteer Activities	1,040,000	752,000
Building Fund		
Province of Ontario	217,000	245,000
Donations, bequests, and investment income	127,000	127,000
Wintario	11,000	
Other fees, admissions, and miscellaneous revenue	1,000	
Total Building Fund	356,000	372,000
Total Revenue	<u>\$12,634,000</u>	<u>\$12,115,000</u>

4. Pension Plan

The total pension fundings and expense for the year was \$217,000 (1982 - \$188,000). The actuarial valuation, prepared as of January 1, 1982, reported that the plan was fully funded.

5. Accession of Art for Collection

	Year Ended	
	1983	1982
Purchased	\$1,459,000	\$1,408,000
Gifted	769,000	973,000
Total	<u>\$2,228,000</u>	<u>\$2,381,000</u>

S.G. Gavarni (French, 1804-1866), *Une Rentière qui a joué à la Bourse* from *Physionomies Parisiennes*, lithograph on wove paper, 29.0 x 18.9 cm (comp.).

Jean Louis André Théodore Géricault (French, 1791-1824), *Guillaume le conquérant rapporté après sa mort à l'église de Boscher-ville*, 1823; lithograph on wove paper, 15.1 x 18.2 cm (comp.).

Jean Louis André Théodore Géricault (French, 1791-1824), *Le Giaour*, lithograph on wove paper, 14.9 x 21.3 cm (comp.).

Jean Louis André Théodore Géricault (French, 1791-1824), with Eugène Lami (French, 1800-1890), *Lara*, 1823; lithograph on wove paper, 13.4 x 17.8 cm (comp.).

Frederick Hollyer (British, fl. 1860s) (after Edwin Landseer), *The Old Shepherd's Chief Mourner*, 1869; mixed mezzotint on india paper, 65.3 x 71.1 cm (imp.).

Frederick Hollyer (British, fl. 1860s) (after Edwin Landseer), *The Shepherd's Grave*, 1868; mixed mezzotint on wove paper, 65.3 x 70.9 cm (imp.).

Eugène-Louis Lami (French, 1800-1890) (after Paul Delaroche), *Marie Stuart . . .*, 1826; lithograph on wove paper, 12.7 x 18.7 cm (comp.).

Eugène-Louis Lami (French, 1800-1890) (after Paul Delaroche), *William Deloraine et le Moine*, lithograph on wove paper, 12.5 x 17.2 cm (comp.).

Samuel Palmer (British, 1805-1881), *The Rising Moon: An English Pastoral*, 1857; etching, 14.7 x 22.2 cm (imp.).

Giacomo del Po (Italian, 1625-1726), *Apollo and Daphne*, pen and brown ink, brown wash drawing over mine de plomb on off white laid paper, 19.3 x 22.6 cm (sheet).

Martin Schongauer (German, c. 1450-1491), *The Baptism of Christ*, engraving on laid paper, 15.8 x 15.9 cm (sheet).

John Raphael Smith (British, 1752-1812) (after George Romney), *Henrietta, Countess of Warwick*, 1780; mezzotint on laid paper, 50.4 x 35.2 cm (imp.).

Joseph Stannard (British, 1797-1830), *Exterior of a Cottage with Figures*, c. 1826; etching on wove paper, 13.7 x 21.6 cm (imp.).

George Stubbs (British, 1724-1806), *Horse Attacked by a Lion*, 1788; engraving on laid paper, 24.9 x 33.5 cm (sheet).

Vincent van Gogh (Dutch, 1853-1890), *The Vicarage at Nuenen: Seen from the Back with the Artist's Studio on the Right*, c. 1884; graphite, pen and brown ink, brown wash, heightened with white, 25.6 x 37.8 cm.

James Watson (British, 1739-1790) (after Sir Joshua Reynolds), *Margaret Caroline, Countess of Carlisle*, 1773; mezzotint on laid paper, 50.4 x 35.3 cm.

Modern European Sculpture

Brassai (Gyula Halasz), (French, 1899-), *Giacometti in his Studio*, March 1965 (printed c. 1980); original silver print, 28.3 x 21.5 cm (image); 30.4 x 23.7 cm (sheet).

Brassai (Gyula Halasz), (French, 1899-), *Picasso in his Studio, Rue des Grands Augustins*, 1939 (printed c. 1980); 36.0 x 26.1 cm (image); 40.5 x 30.6 cm (sheet).

Left:

James McNeill Whistler (American, 1834-1903), *Nocturne: Palaces*, 1880; etching on laid paper, 29.2 x 20.0 cm (sheet). Art Gallery of Ontario, gift of Esther and Arthur Gelber, 1982.



APPENDIX B

EXHIBITIONS

1982

February 27 – July 11	Selections from the Klammer Family Collection of Inuit Art
February 27 – July 11	Selections from the Trier-Fodor Foundation Gift
March 3 – May 9	<i>Wildflowers by Robert Holmes</i> ***
March 13 – May 2	<i>Greg Curnoe Retrospective</i>
March 13 – May 16	<i>The English Miniature: A Selection from the Collections of the Victoria and Albert Museum</i>
March 31 – July 18	Selections from the Klammer Family Collection of Inuit Art
April 3 – May 30	<i>Fiction</i>
April 17 – May 30	<i>German Drawings of the 60s</i>
May 1 – June 20	<i>Prints by Utagawa Kuniyoshi</i>
May 15 – June 27	<i>Alberta Rhythm: The Later Work of A. Y. Jackson</i>
May 15 – June 27	<i>Richard Long: Sandstone Circles</i>
May 22 – July 4	<i>The Dinner Party: Judy Chicago</i>
May 29 – July 25	<i>Sybil Andrews</i>
June 5 – July 18	<i>John M. Lyle: Toward a Canadian Architecture</i>
June 5 – July 11	Acquisitions 1980-82 Canadian Contemporary Collection
July 10 – August 22	<i>Contemporary Art from the Netherlands</i>
July 17 – September 12	Acquisitions 1980-82 Non-Canadian Contemporary Art
July 17 – September 5	<i>An Intimate Glimpse of van Gogh at Nuenen: Life in the Vicarage and Studio as Seen through a Recently Acquired Drawing</i>

July 20 – September 5	Selections from the Klammer Family Collection of Inuit Art
July 24 – September 26	<i>Themes and Variations: Approaches to Landscape, Portrait, and Still Life in the Collection of the Art Gallery of Ontario *</i>
July 31 – August 29	<i>Max Klinger: The Graphic Work</i>
September 4 – October 17	<i>Cy Twombly: Works on Paper 1957-1978</i>
September 4 – October 17	<i>Venus Landolina</i>
September 11 – December 5	Recent Acquisitions from the Trier-Fodor Foundation Gift
September 18 – November 14	<i>F.H. Varley: A Centennial Exhibition</i>
October 2 – November 7	<i>Noel Harding</i>
October 2 – December 12	<i>Tribute: Frans Masereel</i>
October 21–22	<i>Tom Graff: Canada Family Album</i>
October 22 – December 5	<i>Photographs by Bill Brandt</i>
November 13 – January 9, 1983	Selections from the Klammer Family Collection of Inuit Art
November 13 – January 3, 1983	<i>New Narratives for Living-Room Viewing</i>
November 20 – March 23, 1983	Selections from the International Contemporary Collection
November 24 – 1983 (indefinitely)	<i>Bartlett's Canada</i> ***
December 4 – February 6, 1983	<i>William Blake: His Art and Times</i>
December 11 – January 30, 1983	Selections from the Trier-Fodor Foundation Gift
December 18 – February 6, 1983	<i>Pop Art: Prints & Multiples</i> **
December 18 – February 6, 1983	Selections from the Permanent Collection
1983	
January 8 – February 13	<i>Particular Politics</i>
January 15 – March 27	Selections from the Klammer Family Collection of Inuit Art

January 22 – March 6	<i>Paraskeva Clark: Paintings and Drawings</i>
February 12 – March 27	<i>Maurice Cullen 1866-1934</i>
March 12 – May 1	<i>Pictures for the Parlour: The English Reproductive Print from 1775 to 1900</i>
March 5 – May 1	<i>The Margaret and Ian Ross Collection of Florentine Baroque Bronzes</i>
February 26 – April 17	Recent Acquisitions: Canadian Historical and Canadian Contemporary Permanent Collections

*** The Grange

** Extension

* Education

Extension Services Circulating Exhibitions The Fiscal Year April 1982– March 1983

Alberta Rhythm: The Later Work of A. Y. Jackson†
Max Beckmann: Gesichter Portfolio
The Canada Packers Collection: Selected Oil Paintings and Works on Paper
Cape Dorset Engravings
Photographs by Martin Chambi and Edward Ranney
Fiction†
K.M. Graham: Arctic Works on Paper
George Hawken: Bound Images
Richard Holden: Arctic Photographs
Italian Prints 1500-1800
Open Studio: Ten Years
Pop Art: Prints & Multiples†
Reinhard Reitzenstein: Nature in Motion, Rained-Out and Sun Pod
Lupe Rodriguez: Works on Paper
Richard Sewell: Tic Tac Toe Suite
Sight & Insight: Portraits from the Canadian Historical Collection of the Art Gallery of Ontario
Susan Schelle: Drawings and Structures
Arlene Berman: Collage/Drawings

† Shown at the Art Gallery of Ontario during 1982-83

APPENDIX C

STATISTICS OF THE EDUCATION BRANCH

GROUP VISITS

Elementary Tours:

Conducted:	10,620 students
Unconducted:	2,424 students
Total	13,044 students

Secondary Tours:

Conducted:	7,779 students
Unconducted:	3,485 students
Total	11,264 students

Studio Visits:

Elementary:	11,195 students
Secondary:	545 students
Total	11,740 students

Adult Groups:

Conducted:	2,590 students
Unconducted:	3,259 students
Total	5,849 students

Total Group Visits 41,897

ELEMENTARY LEVEL PROGRAMS

School Visits: These two-hour programs are designed for grades 3-8, and include a one-hour orientation followed by an hour's tour in the galleries. Nine different thematic programs are available, aimed at making the Gallery's collection more accessible to young people.

Sculpture/Henry Moore: Using large stretchy bags, children have fun exploring volume, shape, and texture. A tour in the galleries includes the works of Henry Moore, as well as other modern sculptors.

Colour: The emotional and scientific aspects of colour are explored in a multi-media orientation.

Veins, Vines and Vibrations: Music and movement are used to explore the expressive quality of lines.

Landscape: The landscapes of the Old Masters and in the Canadian collection are interpreted using sound and creative descriptions.

Portraits and Body Language: Props, costumes and video are the tools used to help children interpret portraits.

Canadian Express: Audiotapes of living Canadian artists talking about their work, provides the focus for this program, designed specifically for grades 7 and 8.

Why is that Art?: By using slides to support individual opinions, grade 7-8 students are encouraged to debate this provocative question.

Life-Times: A comparison of historical and contemporary art is made in this lively program.



The Painted Tale: Children's literature is the vehicle for preparing students to explore narrative works of art in the Collection.

Family Programs: Hands-On, a special program for parents and kids to share in sensorial exploration, welcomed many families during 1982/83. Such themes as Portraits, the Underwater Environment and Creative Creatures, served as a basis for three different participatory installations. More than 7,000 people enjoyed the program.

March Break: The Elementary Education Department presented "Blue Magic," a mythical theatre production using drama, dance and mime to engage children and adults in the magical world created by Jabberwock & Sons Full Theatre Company. Workshops in mask-making, dance, storytelling and music followed the performances.

Workshops: Professional Development workshops continued to be provided for teachers from various school boards as well as professional associations.

SECONDARY LEVEL PROGRAMS

Thematic Tours

Discover the Gallery: Students discuss the role and function of the public gallery and see a broad selection of the Gallery's collection.

The Debate: Contemporary art versus the Old Masters— a controversial discussion of the collection.

The Language of Colour: An exploration of colour as a symbolic, compositional, and expressive device.

Space in Perspective: The artist's effort to create or deny illusionistic space from the Renaissance to the present.

Sculpture and Henry Moore: An exploration of the Gallery's rich collection of Moore and other sculptures with a discussion of techniques.

Portraiture: A Mirror of Life: An examination of the portrait from the Renaissance to the present involving students in the personalities and times involved.

Art Historical Tours

The Renaissance and the Baroque: Students discuss the major features of these two periods concentrating on social history and key historical events.

Dutch and Flemish Painting

Impressionism and La Belle Époque

Modern Art from Cézanne to Surrealism

The New York School— Abstract Expressionism

Tours of the Canadian Collection

Canadian Art: Looking Back: Students explore the historical collection from about 1750 to the Group of Seven and their contemporaries.

Canadian Contemporary Art, 1940-1980: Canadian Art from David Milne to Performance and Punk.

Interdisciplinary Tours

These programs are enjoyed by students with no art background.

Painters and Poets in Canadian Art: Explores the relationships between the visual and literary arts in Canada from the early 1800s to today.

History Through the Artist's Eyes: Concentrates on the work of art as a document of history that reveals the period from which it comes.

Art with a Political and Social Message: A discussion of the artist as a political and social commentator, concentrating on the twentieth century.

Tune In: Interviews with Painted People: Designed for senior students who wish to investigate paintings by becoming the characters depicted in them. Video recording is used to capture "interviews" with these characters.

Special Programs for Students

The Language of Colour: An Educational Exhibition: This exhibition brings works together in one gallery space from the Permanent Collection in order for students to study the many uses of colour by artists. A workshop and resource kit for teachers accompanies the show.

William Blake: His Art and Times: A special orientation program was designed for this exhibition which provided students with an introduction to Blake as a man, poet, and painter. Activities and, on six occasions, recitations of Blake's poetry by actress Helen Porter, preceded the tour of the exhibition. A special workshop for teachers was held in advance of the exhibition.

March Break Program: A two-day program consisting of a tour of Artcast (a metal-casting foundry), a visit to a sculptor's studio, and a discussion of private and parallel galleries with a gallery owner.

Professional Workshops for Teachers: Workshops are available to teachers on a variety of topics, such as, Touring at the Art Gallery of Ontario; Art as an Historical Document, and Yes Virginia, There is Art after the Group of Seven!

ACTIVITY CENTRE PROGRAMS

THE GALLERY SCHOOL

Five different programs of instruction in the studio arts taught by professional artists comprise *The Gallery School*.

The Junior School

A thirty-week calendar of courses in Printmaking, Painting, Special Painting and Sculpture for students between the ages of 8-18 held after school from 4:00-6:00 pm. September to June. 10 courses, 4 instructors, 150 students.

The Senior School

Offers the adult student challenging opportunities for continued education in the studio arts. Day and evening courses were held in three ten-week terms and an eight-week summer term. 30 courses, 8 instructors, 364 students.

Course subjects:

Introduction to Drawing I	Watercolour I
Introduction to Drawing II	Watercolour II
Life Drawing I	Watercolour III
Life Drawing II	Painting
Experimental Drawing	Etching

Advanced Studio Arts

A two-year program in the studio arts taught at university level for selected high school students on Saturdays from September to June. Painting I- 15 students; Painting II- 14 students.

Summer Scholarship

An exhaustive month in the Activity Centre for students throughout the province studying Art History, visiting artists' studios, parallel and commercial galleries, and immersion in studio arts. Six days a week. Month of July. 6 courses, 6 instructors, 30 students. Art History I and II, Printmaking, Painting, Sculpture and Critical Approaches.

Summer Gallery School

A six-week summer version of the Junior School program, 1 day a week during July and part of August. Painting, Printmaking, Sculpture. 9 courses, 3 instructors, 52 students, 8-18 years.

Totals for The Gallery School
47 courses, 22 instructors, 625 students

STUDIO VISITS

The Studio Visits program places an emphasis on stimulating an awareness of the art-making processes, the tools, materials and equipment used, how artists work, the source of their ideas, their importance historically and the relevance of galleries. Discussions and demonstrations are followed by a hands-on session with related materials. Visits conducted by teams of Studio Artists and Education Officers three days a week, 32 weeks, September to June. Total of 11,740 students.

OPEN STUDIO (Formerly Try-Your-Skill)

A drop-in program during the December and March School Breaks provides a relaxed informal setting for participants ages six and up to try their skill at making art. Materials are made available free of charge. Drawing, painting, clay-modelling and simple printmaking are the activities.
6 sessions, 4 instructors, approximately 600 participants.

SPECIAL DEMONSTRATIONS/
COURSES/LECTURES/
EXHIBITIONS

In addition to regular scheduled courses and activities, special demonstrations, workshops, and courses are held throughout the year for children and adults. These cover the range from papermaking and small book editioning to symposia and lectures.

June	<i>Annual Gallery School Exhibition</i>
	Work by students from the Gallery School on exhibition in the Activity Centre.

July	<i>Annual Toronto City Hall Outdoor Art Exhibit</i> Six students from Special Painting Class in the Junior School jury celebrity paintings for opening events.
November	<i>Downsview Public Library Exhibition</i> Exhibition of prints by students from the Gallery School. Printmaking demonstrations given by Gallery School staff to 90 elementary school students.
December	<i>George Walker Exhibition</i> Exhibition of prints, books, and drawings by former Scholarship student and recent graduate of Ontario College of Art. Slide lectures and paper-making demonstrations accompany exhibition.
March	<i>Senior School Exhibition</i> Exhibition of drawings by adults in Experimental Drawing course held in Activity Centre.
March	<i>Special Painting Class Exhibition</i> Exhibition of drawings and paintings by Gallery School students in the Special Painting Class at a local restaurant.
March	<i>Advanced Studio Painting Exhibition</i> Exhibition of work by secondary school students in the Advanced Studio course held in mezzanine corridor to Activity Centre.

EDWARD P. TAYLOR
AUDIO-VISUAL CENTRE

Present Holdings

Slides	66,528 circulating	
	55,000 archives	
	121,528 total	
Videotapes	155 archives	
	19 circulating	
	174 total	
Films	196	
Audiotapes	278	
Media Kits	59	

Acquisitions

Slides		
Acquired internally		1,590
Acquired externally		2,780
Catalogued		6,000

Films

"Chambers: Tracks and Gestures"
 "Civilization Series" (13 parts)
 "Calder's Circus" (replacement)

Media Kits

William Blake: His Art and Times
The Vatican Collections: The Papacy in Art
Canadian Art 1700-1910
Canadian Art 1910-1945
Canadian Art 1945-1970

Videos

Artists in Print (5 episodes)
Jock Macdonald

MEDIA PRODUCTIONS

Major Productions

"Canadian Art in AGO Collections"—Slide and Tape Kits:

1700-1910

The evolution of the arts in colonial Canada and the impact of French Impressionism

1910-1945

The development of the Group of Seven and contemporaries and the modernist centre in Montreal

1945-1970

The emergence of abstract painting and the Canadian diversity of styles



Usage and Circulating Figures

1202—loans made involving 27,573 slides and 106 Media Kits
 61—in-house film loans
 48—films screened in the noon-hour program with attendance of 1,278 persons
 174—appointments to use carrels

Film Series

A major series on World War II (January to March 1983) presented some 63 films including special archive footage, documentaries, and features. The Gallery was particularly grateful to the National Film, Television and Sound Archives in Ottawa and the National Film Board of Canada for their assistance with this series. There was a total attendance of 3,401.

1970-1980

New media and concepts of visual art and their consequences

135 kits produced—135 sold. New edition in production.

"E.H. Varley" Video Documentary:

Material filmed from the Varley exhibition and other sources making a half-hour program on the life and work of this important artist. Now in post-production for fall release.

Multi-Projector Slide-Tape Packages (Technical Production):

"William Blake" Orientation for Secondary Level

"Colour" Orientation for Secondary Level

"Canadian Historical" Orientation for Secondary Level

"Portraits" Orientation for Secondary Level

"Life-Times" Orientation for Elementary Level

Videotape Packages (Technical Production):

"Introducing The Grange" for The Grange
 "William Blake Exhibition" for Communications Department

Set-Ups of Equipment and Software: Total—1,355

Major—211; Minor—201; Orientation—872; Outside—71

ADULT PROGRAMS

Courses

"17th-Century Flemish and Spanish Painting"
 Francis Broun,
 April 13—May 18
 April 15—May 20 (repeated)

"Canadian Painting and Sculpture, 1700-1940"
 David Wistow,
 May 5—26
 February 3—24 (repeated)

"The Birth of Abstraction"
 Peter Gale,
 September 29—November 17

"The Art of William Blake"
 Francis Broun,
 November 24—December 8
 November 25—December 9 (repeated)
 January 11—25 (repeated)

"Understanding Art and the Art World"
 David Wistow,
 March 5—April 2

Lecture Series

Themes in Art

"Landscape"	F. Broun	April 1
"Portrait"	D. Wistow	April 8
"Still Life"	P. Gale	April 15
"Genre"	K. Thomson	April 22
"Abstraction"	P. Gale	April 29

The Evolution of English Art

"Holbein to Hogarth"	D. Wistow	October 21
"Reynolds and Gainsborough"	F. Broun	October 28
"Blake, Turner, and Constable"	F. Broun	November 4
"The Pre-Raphaelites"	D. Worts	November 11
"Early Modernists to Henry Moore"	P. Gale	November 18

Guest or Special Lectures

"Alberta Rhythm: The Later Work of A.Y. Jackson"
 Dennis Reid,
 May 30

"Citysite Sculpture"
 Nancy Holt, Robert Stackhouse, and Melvin Charney,
 June 3

"John M. Lyle: Toward a Canadian Architecture"

Geoffrey Hunt,
June 6

"F.H. Varley and Modernism"

Christopher Varley,
September 19

"The Philip G. McCready Annual Memorial Lecture on Canadian Art

"Tom Thomson and the Group of Seven"
Dennis Reid,
November 1

"William Blake, Artist and Engraver"

David Bindman,
December 5

"Paraskeva Clark: Paintings and Drawings"

Mary MacLachlan,
January 26

"Florentine Baroque Bronzes"

K. Corey Keeble,
March 27

Symposium

The Visual Languages of William Blake

Friday and Saturday, February 4-5

Friday, February 4

"William Blake's Bible Illustrations"

Northrop Frye, University of Toronto

Saturday, February 5

"William Blake: Satire and Revelation"

David Bindman, University of London

"The Chariot of Genius: Blake's Binders and Pigments"

Bo Ossian Lindberg, University of Lund

"Blake and the Book Illustrators of His Time"

G.E. Bentley, Jr., University of Toronto

"Process and Meaning in Blake's Illuminated Books"

Robert N. Essick, University of California

"The Apocalyptic Sublime"

Morton D. Paley, University of California

"Blake's Wondrous Art of Writing"

W.J.T. Mitchell, University of Chicago

Exhibitions

Themes & Variations: Approaches to Landscape, Portrait, and Still Life in the Collection of the Art Gallery of Ontario

Gallery E, July 24 - September 26

Organized by Peter Gale, Francis Broun, and David Wistow, Adult Programs

APPENDIX D

ANNUAL GIVING FUND

The Committee

Chairman	Keith C. Hendrick President Noranda Sales Corporation Ltd.
Chairman	Corporate Division: Ian C. Woolley Vice-President & Secretary Wood Gundy Limited
Chairman	Foundations: John T. Band Permian Investments Limited
Chairmen	Special Names: St. Clair Balfour Chairman Southam Inc. Mrs. James B. Cronyn
Chairman	Board Gifts: Michael M. Koerner President Canadian Overseas Investments Ltd.
Chairman	Gallery 1000 George W. Gilmour
Development Manager	Marie A. DunSeith

Each year the Art Gallery of Ontario seeks, through the Annual Giving Fund, donations from individuals, corporations, and foundations to purchase works of art, to fund exhibitions and programs, and to fund special needs as they arise. The Gallery is deeply grateful to all of its donors and would like to acknowledge the generosity of the following contributors:

CORPORATE MEMBERS

Abitibi-Price Inc.
Aetna Canada
Air Canada
Alcan Canada Products Limited
The Algoma Steel Corporation, Limited
Allstate Foundation of Canada
American Can Canada, Inc.
H.H. Angus & Associates Ltd.
Ascolectric Limited
BMW Distributors Eastern Canada Limited
Baldwin Piano & Organ Company
Bank of Montreal

The Bank of Nova Scotia
Bell Canada
E.W. Bickle Foundation
Black & McDonald Ltd.
Boehringer Ingelheim Ltd.
Bolton Tremblay Inc.
BP Canada
Brascan Limited
Burroughs, Inc.
Leo Burnett Company Ltd.
Butterfield & Robinson Travel
CFTO-TV Limited
C.I.L. Inc.
CAE Industries Ltd.
Cambridge Leaseholds Limited
The Canada Life Assurance Company
Canada Development Corporation
Canada Packers Inc.
Canadian Gypsum Company Limited
Canadian Imperial Bank of Commerce
Canadian National Railway Company
Canadian Pacific Limited
Canadian Tire Corporation, Limited
Canron Inc.
Cara Operations Limited
Chase Manhattan Canada Limited
Citibank Canada
Clarkson Gordon
Max Clarkson Foundation
Coca-Cola Limited
Commonwealth Holiday Inns of Canada Ltd.
Confederation Life Insurance Company
Consolidated-Bathurst Inc.
Consumers Glass Company Limited
Thomas Cork Sales Limited
Costain Limited
William E. Coutts Co., Limited
Crown Life Insurance Company
Davis & Henderson Limited
John Deere Limited
Denison Mines Limited
The Distillers Company Canada Limited
Dofasco Inc.
Dominion Securities Ames Ltd.
Dominion Stores Limited
Du Pont Canada Inc.
E-L Financial Corporation Limited
Eaton's of Canada Limited
Edwards Charitable Foundation
Erco Industries Limited
Estee Lauder Cosmetics Limited
The Fashion Group Inc.
M.F. Feheley Arts Co. Ltd.
Fiberglas Canada Inc.
Forrest/Bodrug & Associates Ltd.
Foster Advertising Limited
Fromkin Van Horn Handley
Gallery One Arts Inc.
General Foods Limited
Mira Godard Gallery Inc.
Gold Circle Insurance Company
Goodhost Charitable Foundation
Goulding Rose & Turner Limited
Grafton-Group Limited
Guaranty Trust Company of Canada
Gulf Canada Limited
Harlequin Enterprises Limited
H.J. Heinz Company of Canada Ltd.
The Donald F. Hunter Charitable Foundation

Nelson Arthur Hyland Foundation
 Imasco Limited
 Imperial Oil Limited
 INCO Limited
 Inniskillin Wines Inc.
 Interprovincial Pipe Line Limited
 Jackman Foundation
 Jannock Limited
 Johns-Manville Canada Inc.
 Johnson & Higgins Willis Faber Limited
 S.C. Johnson and Son, Limited
 W.A. Kemp Estate Charitable Trust Fund
 Key Publishers Company Ltd.
 King Plastics Limited
 Knob Hill Farms Ltd.
 Kodak Canada Inc.

Maclean-Hunter Limited
 Mannesmann Demag Ltd.
 The Manufacturers Life Insurance Company
 Maple Leaf Mills Limited
 Marsh & McLennan Limited
 McDonald's Restaurants of Canada Ltd.
 McKinsey & Company Inc.
 The R. Samuel McLaughlin Foundation
 The McLean Foundation
 McLeod Young Weir Limited
 Catherine & Maxwell Meighen Foundation
 Mediacom Industries Inc.
 The Mercantile Bank of Canada
 William M. Mercer Ltd.
 Misener Transportation Limited
 The Molson Companies Limited

Norcen Energy Resources Limited
 Northern Telecom Limited
 Edmond G. and Gloria Odette Charitable Foundation
 Ogilvy & Mather (Canada) Ltd.
 Ontario Store Fixtures Inc.
 Olympia & York Developments Ltd.
 The Oshawa Group Limited
 Parson Associates
 C.A. Pemberton & Co. Limited
 Pitfield MacKay Ross Limited
 Power Corporation of Canada
 John C. Preston Limited
 Procter & Gamble Inc.
 Prudential Insurance Company of America
 Reed Stenhouse Limited



Labatt's Ontario Breweries Limited
 W.D. Latimer Co. Limited
 Lavalin Inc.
 The Lawson Foundation
 A.E. LePage Limited
 Lever Brothers Limited
 MacLaren Advertising

Morgan Bank of Canada
 Nabisco Brands Limited
 National Sewer Pipe Limited
 Needham, Harper & Steers of Canada Ltd.
 Nevada Capital Corporation Limited
 Klaus Nienkamper Limited
 Noranda Mines Limited

*Bertram Brooker (Canadian, 1888-1955),
 The Three Powers, 1929; oil on canvas, 61.0 x
 76.3 cm. Art Gallery of Ontario, purchase,
 1982.*

Reitman's Inc.
 Rio Algom Limited
 RJR-MacDonald Inc.
 Ronto Development Corporation
 The Royal Bank of Canada
 Royal Insurance Company of Canada
 Royal Trust
 Samuel, Son & Co. Limited
 The Schumacher Foundation
 Schwarzkopf Ltd.
 Scor Reinsurance Company of Canada
 Seven-Up Canada Limited
 Simpsons-Sears Limited
 Southam Inc.
 Stelco Inc.
 Stikeman, Elliott, Roberts & Bowman
 Sun Life Assurance Company of Canada
 Suncor Inc.
 Teleglobe Canada
 Texaco Canada Inc.
 Thomson Newspapers Limited
 The Toronto-Dominion Bank
 Toronto Star Limited
 Touche Ross & Co.
 Traders Group Limited
 TransCanada PipeLines Limited
 Victoria & Grey Trust Company
 Hiram Walker Resources Ltd.
 R. Howard Webster Foundation
 Josiah Wedgwood & Sons Canada Limited
 George Weston Limited
 Wood Gundy Limited
 F.W. Woolworth Co. Limited
 Xerox Canada Inc.

Gallery 1000

A. Bram Appel
 Mrs. Bluma Appel
 St. Clair Balfour
 John T. Band
 Mrs. Ann E. Bell
 Mrs. Margaret H. Bindhardt
 Edmund C. Bovey
 Robert Burns
 Mrs. E.G. Burton, Sr.
 Robert Byrne
 Miss M. Joan Chalmers
 Mrs. Evelyn Cooper
 J. Douglas Crashley
 Roger I. Davidson
 Ross W. Davidson
 Fredrik S. Eaton
 Marcel Elefant
 R. Fraser Elliott, Q.C.
 Brian Farrell
 Gerald J. Fournier
 Mrs. Esther Gelber
 Nahum Gelber, Q.C.
 George W. Gilmour
 J. Lawrence Goad
 Judge Donna J. Haley
 The Hon. Paul T. Hellyer
 David Y. Hodgson
 John T. Johnson, Q.C.
 W.J. Keith
 Michael M. Koerner
 Mrs. H. Konopny
 Mrs. M.A. Levy

John W. Lownsbrough
 Jules Loeb
 Harry A. MacDonald
 Peter D. Meltzer
 Mrs. Amy Meltzer
 Mrs. Anne Mills
 Mrs. John F. Mitchell
 Norman Moore
 Mrs. Estelle Morris
 John A. Mullin
 Mrs. Vappu Pajo
 Ward C. Pitfield
 Francis Redelmeier
 Mrs. Ruth Redelmeier
 Mrs. W. Struan Robertson
 Lawrence Rogers



*Daniel Buren (French, 1938 –), Tissu Rayé
 Decoupe sous Verre Peint #3, 1982; cloth,
 glass, and paint, 95.7 x 95.7 cm. Art Gallery of
 Ontario, purchase, 1982.*

Harold Rosenberg
 Mrs. Laura Rosenberg
 J. Michael G. Scott
 George C. Sinclair
 Mrs. Anne C. Smith
 Mrs. J. Murray Speirs
 Alastair Stevenson
 Mrs. Clair Stewart
 Mrs. A.K. Stuart
 Mrs. Lillian Stupp
 Charles Tabachnick
 A. Murray Vaughan
 Mrs. L. Marguerite Vaughan
 Dr. E.G. Warburton
 and several anonymous donors

Donor Members

G. Alex Adamson
 Mrs. Arnold Agnew
 R. John Amell
 Alex E. Barron
 J.C. Barrow
 E. Gilbert Bauman
 Mrs. J. Bennett
 Rudy Bratty, Q.C.

John E. Brent
 Mrs. Lawrence Brenzel
 Logan R. Brown
 James A. Burton
 Mrs. Matina Chrones
 Lloyd Churchill
 Mrs. E. Jane Clark
 Mrs. North Cooper
 Murray Cornblum
 G.H. Cowperthwaite, F.C.A.
 Peter S. Cragg
 Dr. R.F.P. Cronin
 James F. Crothers
 Mrs. Robertson Davies
 W.E.P. DeRoche, Q.C.
 Mrs. Shirley Diamond
 D. Terence Dingle
 Donald W. Dingman
 John J. Elder
 William A. Farlinger, F.C.A.
 Miss Rae Fellowes
 O.J. Firestone
 A.J. Fisher
 Gordon N. Fisher
 Fred E. Fletcher
 J.L. Foley
 Norman Fraser
 Carl B. French
 Thomas M. Galt
 Marvin Gelber
 Bertrand Gerstein
 F. Douglas Gibson, Q.C.
 R.C. Gimlin
 Mrs. J.G. Godsoe
 Dr. Lanny G. Goluboff
 Edwin A. Goodman, Q.C.
 Mrs. Millie Goodman
 J. Peter Gordon
 Gordon C. Gray, F.C.A.
 Mrs. L. Greenbaum
 Robert M.P. Hamilton
 Lyman G. Henderson
 Keith C. Hendrick
 Dr. F. Marguerite Hill
 Douglas H. Hitchins
 Mrs. Phyllis Holmes
 Wayne Hooey, Q.C.
 Ernest Howard
 Richard M. Ivey, Q.C.
 Mrs. Richard M. Ivey
 Mrs. H.R. Jackman
 Meredith F. Jones
 Dr. Franc R. Joubin
 Patrick Keenan
 Paul Kirzner
 Mrs. Murray B. Koffler
 Mrs. H. Joyce Kofman
 Mrs. Allen T. Lambert
 Howard J. Lang
 Miss Mary I.H. Langford
 Donald G. Lawson
 W.J.D. Lewis
 Mrs. P.B. Lind
 A.J. Little, F.C.A.
 The Hon. Donald S. MacDonald, Q.C.
 Mrs. J. Stuart MacKay
 Mrs. K.S. MacLachlan
 Donald F. MacLean, F.C.A.
 Henry H. Madill

Maj.-Gen. A. Bruce Matthews
 Mrs. W.D. Matthews
 Mrs. John L. McCarthy
 Andrew G. McCaughey
 Frederic Y. McCutcheon
 Mrs. Susan E.M. McCutcheon
 Dr. B.H. McGrath
 Mrs. N. Keith McKinnon
 Miss Carol A. McLean
 Paul S. McLean
 W.F. McLean
 Mrs. W.F. McLean
 C.E. Medland
 R.G. Meech, Q.C.
 Aaron M. Milrad
 J. Donald Mingay
 Mrs. Nancy W. Mingie
 Paul J. Misener
 Mrs. E. Louise Morgan
 Russell J. Morrison
 Graham Morrow
 Cawthra F. Mulock
 Mrs. Joyce Mulock
 George S. Niblett
 Gordon P. Osler
 K.R. Oswell
 Leo Perrell
 Mrs. Helen D. Phelan
 Mrs. Joanne Pooley
 Joseph Pope
 Donald M. Pringle
 Nigel D. Raincock
 Luther G. Rector
 Malcolm D. Richardson
 Mrs. E.S. Rogers
 Mrs. Gretchen Ross
 Mrs. Doris Rotenberg
 Kenneth Rotenberg
 Mrs. Sandra Rotman
 S. Sasaki
 Dr. B. Schachter
 Victor M. Seabrook, Q.C.
 Frank J. Seger
 Gerald Shear
 Miss N.L. Shuttleworth
 Mrs. Harriet R. Solomon
 Mrs. Carol Sprachman
 Mrs. Arthur Squires
 A.N. Steiner
 John Stohn
 Walter Stothers
 W.E. Stracey
 Joseph M. Tanenbaum
 Robert S. Tebbutt
 Austin S. Thompson
 Irving Ungerman
 Miss Vivian Varnam
 Miss Penelope Waldie
 Gordon P. Walker
 Miss Elisabeth Wallace
 Walter G. Ward
 A.G. Watson, F.C.A.
 Peter Webb
 Prof. Robert Welsh
 W. Howard Wert, C.A.
 James W. Westaway
 Mrs. J.W. Westaway
 William P. Wilder
 Mrs. William P. Wilder

Mrs. Barbara Wilkins
 Donald G. Willmot
 Dr. R.J. Wilson

Jennings D. Young
 E.H. Zeidler
 Adam H. Zimmerman



Martin Schongauer (German, c. 1450–1491), *The Baptism of Christ*, c. 1481–90; engraving on laid paper, 15.8 x 15.9 cm (sheet). Art Gallery of Ontario, purchase, 1982.

Special Program Assistance

The Gallery would like to express its appreciation to the following companies, foundations, and government agencies for their generous assistance to the following projects and exhibitions:

Exhibition and Program Sponsorship

Anonymous/A Celebration
 Brascan Limited/*William Blake: His Art and Times*
 Canada Development Corporation/F.H. Varley: *A Centennial Exhibition*
 Costain Limited/*Alberta Rhythm: The Later Work of A.Y. Jackson*
 Gannett Foundation, Inc./1982-83 Concert Series
 Lehner Travel Service Ltd./*Pictures for the Parlour*
 The McLean Foundation/*Printmakers '82*
 The Partners of Clarkson Gordon/*Printmakers '82*
 The Volunteer Committee, Art Gallery of Ontario/*The Dinner Party: Judy Chicago*
 The British Council/*Pictures for the Parlour/William Blake: His Art and Times* (Symposium)
 The Office of Tourism, Syracuse, Italy/*The Venus Landolina*
 Social Sciences and Humanities Research Council of Canada/*William Blake: His Art and Times* (Symposium)

Special Programming Assistance

The R. Samuel McLaughlin Foundation Mediacom Industries Inc.

CPAir
Cognac Information Bureau
Dominion Stores Ltd.
Inniskillin Wines Inc.
Knob Hill Farms Ltd.
Northern Telecom Limited
Norcen Energy Resources Limited
Parson Associates
Proctor & Gamble Inc.

The Art Gallery of Ontario wishes to express its gratitude to the following for gifts of works of art to The Grange and The E.P. Taylor Reference Library:

Gifts to The Grange

Paul Cronin
Bruce E. Ewart
Mrs. A.G. Watson

Gifts to The E.P. Taylor Reference Library

Pic Adrian
David Alexander
Apollo Magazine Services Inc.
Donald B. Betts
E. Blackburn
Canadian Imperial Bank of Commerce
Consulate General of Switzerland
Embassy of the Federal Republic of Germany
Walter Engel
Mrs. Gladys Fidler
Mr. and Mrs. Nicholas Fodor
H.T. Fosbery
Galerie Dresdner
Gondrom Verlag, Bayreuth
Mrs. G.H. Griffin
J. Neal Giffith
John Hartman
Mr. and Mrs. L.B. Lander
William D. Mackie
Rev. T.R. Millman
Hugh Whitney Morrison
New York University Press
Stephen Otto
Miss Sybille Pantazzi
Miss Margaret I. Peel
Mrs. G. Robertson
Mrs. Laura Rosenberg
Mr. and Mrs. Fred Schaeffer
Stichting De Naagsche School
David Stimpson
Prof. R.J. Storr
Charles Tabachnick
Mrs. Tess Taconis
Vincent Tovell
Mrs. O. D. Vaughan
Prof. G. Stephens Vickers
The Volunteer Committee, Art Gallery of Ontario
George Walker
Webb & Bower

APPENDIX E

PERMANENT MEMBERS

Names are listed in the form given by Members at the time of joining. We regret that space does not permit the listing of annual Members, for whose continuing support the Art Gallery of Ontario is grateful.

Founder Patrons

Abramov, Mrs. Ayala Zacks
Eaton, Mrs. John David
Fodor, Mrs. Margaret
Fodor, Nicholas
Moore, Henry
Taylor, E. P.

Founder Patrons Deceased

Ridley, John B.
Zacks, Samuel J.

Grand Founders

Davidson, Roger I.
Godard, Mrs. Mira
Klamer, Harry
Klamer, Mrs. Harry
Landauer, Mrs. Else
Ross, Ian
Ross, Mrs. Margaret
Speirs, Mrs. J. Murray
Stern, Dr. Max
Trier, Mrs. Helen
Vaughan, Mrs. O. D.

Grand Founder Deceased

McCleary, Miss Luella, A.M.B.

Endowment Founders

Bennett, Mrs. J. H.
Burston, Mrs. Neville B.
Carsen, Walter
Gardiner, George R.
Hechter, William
Klamer, Joseph
Klamer, Miss Marianne
Loeb, Mrs. Jules
Manford, W. Allan
Morrow, Graham
Ridley, Mrs. Norma
Ross, Jocelyn
Wilder, Mrs. William P.

Endowment Founders Deceased

Jackman, Henry R., Q.C.
Morrice, Miss F. Eleanore

Founders

Barber, Mrs. David C.
Bata, Mrs. Thomas J.
Bovey, Edmund C.
Burston, Neville B.
Campbell, David
Carsen, Mrs. C. R.
Crashley, J. Douglas
Davidson, Mrs. Harry
Davidson, Myra
Eaton, Alan Y.
Eaton, Fredrik S.
Elliott, R. Fraser, Q.C.
Fell, Charles P.
Fennell, Mrs. Jean
Fodor, Joseph W.
Frankel, Carl M.
Gelber, Mrs. Arthur E.
Gelber, Marvin B.
Gilmour, George W.
Goad, Mrs. J. Lawrence
Gordon, Mrs. Walter L.
Groves, Dr. Naomi Jackson
Harris, Mrs. G. G. R.
Harris, William C.
Hechter, Mrs. Linda
Helm, Mrs. K. W.
Ivey, Richard M., Q.C.
Ivey, Mrs. Richard M.
Jackman, The Rev. Edward J. R.
Jackman, Dr. Frederic L. R.
Jackman, H. N. R.
Jackman, Mrs. Henry R.
Jackman, Nancy Ruth
Jackson, Mrs. Phillip B.
Johnson, J. T., Q.C.
Koerner, Michael M.
Loeb, Jules
Lownsbrough, John W.
MacDonald, Harry A.
MacLachlan, Mrs. Enid Rae
Massey, Hart
Matthews, Mrs. Arnold C.
McKay, Mrs. Donald D.
McLaughlin, Miss Isabel G.
McLean, William F.
Milrad, Aaron M.
Milrad, Gary S.
Milrad, Mrs. Pauline
Morrow, Mrs. Graham
Mulock, Cawthra F.
Nesbitt, Mrs. R. M.
Parkin, Geoffrey C.
Parkin, John C.
Perkell, Leo
Richardson, Malcolm D.
Robinette, Mrs. George W.
Ross, Mrs. Donald M.
Schaeffer, Mrs. Beverly
Schaeffer, Fred
Scott, J. Michael G.
Sinclair, George G.
Sinclair, Mrs. George G.
Sterling, Theodore M.

Stewart, Mrs. Clair
 Strudley, Donald B.
 Strudley, Mrs. Donald B.
 Stuart, Mrs. A. K.
 Tovell, Vincent
 VanRhee, Mrs. Emily Fodor
 Vaughan, A. Murray
 Vaughan, Mrs. L. Marguerite
 Walters, Mrs. Anne Amys
 Walters, Dr. J. Allan
 Watson, Mrs. M. C.
 Wilder, William P.
 Wilson, Mrs. John Alexander
 Young, Jennings D.

Founders Deceased 1982-83

Johnson, Mrs. Marion Darte
 Taylor, Mrs. E. P.

Endowment Benefactors

Andre, John
 Bagnani, Dr. Gilbert
 Band, John T.
 Burton, Edgar G.
 Chalmers, Miss M. Joan
 Chipman, John R.
 Conklin, David W.
 Eaton, John Craig
 Fell, Anthony S.
 Fennell, William O.
 Goad, J. Lawrence
 Godsoe, Mrs. J. Gerald
 Gordon, The Hon. Walter L.
 Laski, Dr. Bernard
 Matthews, Major-General A. Bruce
 Pitfield, Mrs. Grace
 Presgrave, Ralph
 Rapp, Mrs. Morton H.
 Redfern, Donald B.
 Richards, Miss Florence
 Sachter, Robert L., Q.C.
 Shaul, Dr. David L.
 Shier, Mrs. Harry
 Silcox, David
 Silverman, Peter A.
 Squires, Mrs. Arthur H.
 Steiner, Mrs. Alan H.
 Uvira, Dr. J. L.
 Wadds, Robert D.

Endowment Benefactor Deceased 1982-83

Jennison, G.L.

Benefactors

Allward, Mrs. Hugh L.
 Amaya, Mario
 Appel, A. Bram
 Auld, A. R.
 Barrington, John D.
 Bonnycastle, Mrs. L. C.
 Bridges, Mrs. Marjorie L.
 Briggs, F. T.
 Burton, Mrs. E. G., Sr.
 Chalmers, Floyd S.
 Chisholm, Timothy A.
 Colby, Dr. C. W.

Conn, Mrs. Gordon
 Craig, James S.
 Craig, Mrs. James S.
 Cross, Mrs. J. E.
 Cummings, Nathan
 Davidson, Mrs. A. B.
 Dingman, Mrs. Samuel C.
 Dougall, B. F.
 Ellis, C. Q.
 Finn, David
 Foulkes, Mrs. Nigel
 Frankel, Roy H.
 Gerstein, Bertrand
 Gill, Ernest C.
 Godfrey, Mrs. Samuel
 Goodman, Dr. J. M.



Greene, Mrs. Gerald
 Gundy, Mrs. C. L.
 Hamilton, Robert M. P.
 Harris, G. G. R.
 Harris, Dr. Robin S.
 Heintzman, George T.
 Hetherington, Mrs. Robert F.
 Hungerford, John G.
 Hunter, K. M.
 Jackman, Mrs. H. N. R.
 James, Mrs. Judith C.
 Johnston, Mrs. W. Robert
 Jones, Meredith F.
 Kennedy, Garry Neill
 Kernaghan, E. B.
 Kofman, Mrs. Oscar S.
 Lambert, Mrs. Allen T.
 Lind, Mrs. R. Burns
 Loeb, Mrs. Martin B.
 Mackenzie, J. P. S.
 Mackenzie, Mrs. Lois
 Mar, J. B.
 Martin, J. Andrew
 Matthews, Paul W.
 McClelland, D. McK.
 McKee, John W.

McLean, Mrs. William F.
 Meighen, Colonel Maxwell C. G.
 Meltzer, Amy
 Meltzer, Peter D.
 Mirvish, David
 Moore, John H.
 Moriyama, Raymond
 Morris, Mrs. Jack
 Pachter, Charles
 Parkin, Jeanne
 Parkin, Thomas C., III
 Pearsall, Richard J.
 Phillips, Howard A.
 Redelmeier, Ernest J. H.
 Redelmeier, Francis M.
 Redfern, Mrs. Donald B.
 Robertson, Mrs. Norman S.
 Robertson, William
 Rogers, Mrs. Ian F. H.
 Rosen, Allen E.
 Sarick, Samuel
 Sarlos, Andrew
 Sarlos, Mrs. Andrew
 Shaul, Mrs. David L.
 Shopsowitz, Sam
 Smith, Mrs. Anne C.
 Smith, W. Dent
 Sprachman, Mrs. Mandel C.
 Stinson, Dr. David A.
 Tabachnick, Charles
 Tanenbaum, Joseph M.
 Thomson, Richard M.
 Torno, Mrs. Noah
 Walker, Professor E. Alastair
 Walker, Miss Nancy D.
 Walker, Wentworth D.
 Walls, Mrs. W. F.
 Waxer, Percy
 Waxer, Mrs. Percy
 Wotherspoon, G. D. S.

Life Members

Adamson, G. A.
 Adamson, Gordon S.
 Adamson, Peter M.
 Addison, Harry
 Agar, Miss Margaret
 Agnew, Arnold H.
 Agnew, Mrs. Arnold H.
 Agnew, Ms. Ella
 Alexander, Mrs. George
 Allen, Mrs. Gurston S.
 Allen, Mrs. J. C. L.
 Allen, Leslie A.
 Ament, Mrs. Arthur
 Andras, Kenneth B.
 Appel, Mrs. Bluma
 Appel, David Harry
 Appel, Mark Gordon
 Archibald, C. Roger
 Armour, Douglas Mavor
 Armour, Mrs. John K.
 Ash, Mrs. Barbara Kofman
 Babcock, H. A.
 Bacon, Mrs. Marion
 Bagnani, Mrs. Gilbert
 Balfour, St. Clair
 Balfour, Mrs. St. Clair
 Balshin, Dr. Bernard

Band, Miss Helen E.
 Band, Mrs. John T.
 Barber, David C.
 Barford, R. M.
 Barker, E. Conyers
 Barrett, Mrs. Barbara H.
 Barron, A. E.
 Barron, Miss Cecil Cassels
 Barron, Miss Claire Ruth
 Barron, J. Christopher
 Barron, Mrs. Janet
 Bata, Thomas J.
 Bateman, Dr. Evelyn
 Bauman, E. Gilbert
 Beairsto, A. H. C.
 Bean, Dr. Harvey G.
 Beatty, Mrs. Rosamond R.
 Beatty, Dr. H. A.
 Bell, Norman B.
 Bell, Mrs. R. Murray
 Bellman, David
 Benjamin, Mrs. G. J.
 Bennett, J. M.
 Bennett, Stewart G.
 Benson, D. F.
 Biasi, Victor R.
 Bick, Miss Frances
 Bick, Walter
 Bick, Mrs. Walter
 Biddle, J. B.
 Bindhardt, Miss Margaret H.
 Birdsall, Jack D.
 Bishop, C. P.
 Blevins, Mrs. E. Jean
 Blue, Mrs. R. C. S.
 Bolton, T. G.
 Bond, Mrs. E. A.
 Bongard, Gordon R.
 Bonnycastle, Mrs. R. H. G.
 Boothe, A. E.
 Boothe, C. H.
 Bouck, Ms. Barbara
 Boulter, Kenneth H.
 Bovey, Charles G.
 Bovey, Mrs. Edmund C.
 Box, Mrs. Willard
 Bradley, Miss H. Merrill
 Breckenridge, John G.
 Breckenridge, Miss M. E.
 Breckenridge, R. J.
 Brennan, John J.
 Brenner, Mrs. E. M.
 Brent, John E.
 Brenzel, Miss Alison
 Brenzel, Miss Elizabeth
 Brenzel, Lawrence A.
 Bricker, Gordon J.
 Brigden, G. G.
 Britnell, Miss Elizabeth
 Britnell, Jordan
 Britnell, Mrs. Mary E.
 Britton-Foster, R. B. F.
 Bronfman, Edward
 Bronfman, Peter
 Brown, Carl
 Brown, F. Bruce
 Brown, Dr. G. Robert
 Browne, Mrs. Quennefer
 Bungay, Miss Norah W.

Burka, Mrs. Margaret
 Burns, Robert
 Burton, G. Allan
 Bushell, Miss June, Q.C.
 Bushnell, W. J.
 Butt, Gene W.
 Byrne, Robert
 Caldwell, Spencer W.
 Cameron, Kenneth Aird
 Campbell, Mrs. W. H.
 Caplan, Arthur
 Cara, J. Lawrence
 Carlisle, Mrs. Donald C.
 Carmichael, Donald W.
 Carroll, A. L.
 Carroll, Mrs. M. R.
 Carter, Tullis N.
 Cassels, Gordon T.
 Cayley, Hugh C., Jr.
 Centner, A. M.
 Centner, Mrs. A. M.
 Chalmers, Mrs. Clarice
 Chalmers, Mrs. Floyd S.
 Chant, Dixon S.
 Chant, Mrs. Dixon S.
 Chesler, Louis
 Chisholm, Robert F.
 Chiu, Dr. John H.
 Clark, H. Spencer
 Clarke, Eric S.
 Clarkson, Miss Margot
 Clarkson, Max B.
 Clarkson, Mrs. Max B.
 Coburn, Miss Kathleen, O.C., LL.D.
 Cohen, Mrs. Mina Daintry Dover
 Cole, Dr. Arthur R. Cooper
 Cole, Dr. John E. Cooper
 Connell, H. B. M.
 Coon, Burwell R.
 Cooper, Miss Cynthia
 Cooper, Mrs. Donald M.
 Cooper, Mrs. Evelyn
 Cooper, Miss Heather
 Cooper, Jack
 Cooper, Mrs. North
 Cooper, Sydney C.
 Cornblum, Murray
 Cornblum, Mrs. Murray
 Corolis, Mrs. G. H.
 Cosentino, Sam
 Cowperthwaite, Mrs. G. H.
 Cragg, Peter S.
 Craig, John A. D.
 Crang, J. Harold
 Crang, Mrs. J. Harold
 Crashley, Mrs. J. Douglas
 Croft-Murray, Mrs. Edward
 Cronyn, James B.
 Cronyn, Mrs. James B.
 Crookston, J. Ian
 Crookston, Mrs. J. Ian
 Crothers, James F.
 Crudge, R. W.
 Dales, Mrs. J. H.
 Dales, Mrs. Robert L.
 Dalley, F. F.
 Daly, R. O.
 Daly, Mrs. R. O.
 Dauphinee, Mrs. James A.

Davidson, Ian D.
 Davidson, Ross W.
 Davidson, Mrs. Susan C.
 Davies, Frederick H.
 Davies, Mrs. Robertson
 Deacon, Fraser
 Deacon, Mrs. Fred H.
 Deale, Mrs. Blair B.
 de Bustin, Mrs. Anthony
 de Journo, Mrs. T. V.
 de Tariczky, Mrs. Zoltan
 Delamere, Mrs. T. D.
 Dempsey, Mrs. Eleanor S.
 Dempster, Miss Grace
 Denton, His Honour Judge Frank
 Detweiler, Dr. H. K.
 Diamond, A. E.
 Dingman, Russell G.
 Dodd, Peter Durham
 Donald, Mrs. James L.
 Doole, Miss Irene A.
 Drake, William L.
 Draper, Mrs. Darrell
 Duncan, E. J. B.
 Dunkelman, Ben
 Dunkelman, D.
 Dymment, Douglas R.
 Dymment, Mrs. Mary
 Easton, Robert
 Eaton, Mrs. Alan Y.
 Eaton, Mrs. Fredrik S.
 Eaton, J. W.
 Eaton, Thor
 Edison, Mrs. John G.
 Edwards, R. E.
 Elder, J. J.
 Elder, Mrs. J. J.
 Elefant, Marcel
 Elliott, Mrs. Ellen B.
 Elliott, John B.
 Evans, Dr. J. R.
 Ewart, Mrs. J. H.
 Faill, Miss J. F.
 Fairfield, Robert C.
 Fairfield, Mrs. Robert C.
 Fairgrieve, William R.
 Farlinger, William A.
 Farquharson, Dr. Helen Anne
 Farrell, Brian
 Fee, Dr. G. A.
 Fell, Frazer, Q. C.
 Ferguson, Gerald
 Fergusson, Mrs. Neil C.
 Fienberg, John David
 Finch, Mrs. Gordon
 Finlayson, Mrs. R. W.
 Fisher, A. J.
 Fisher, Gordon N.
 Fleming, Mrs. Meredith
 Fleming, Miss Shirley A.
 Fletcher, Mrs. F. E.
 Fogler, Harry L.
 Forster, Miss Gwen
 Fournier, Gerald J.
 Franceschini, Leonard
 Frankel, Mrs. Carl M.
 Frankel, Mrs. Egmont L.
 Frankel, Roy F.
 Frankel, Mrs. Roy F.

Frankfort, Sydney G.
 Fraser, J. C.
 Frazee, Rowland C.
 Freeman-Attwood, E. C.
 French, Carl B.
 Freyseng, W. P.
 Frieberg, Joseph
 Frum, Dr. Murray B.
 Fuller, Henry J.
 Furnival, A. Stanley
 Furnival, Mrs. A. Stanley
 Gairdner, Mrs. K. Bell
 Galt, Thomas M.
 Gardner, James A.
 Garrity, D.
 Gelber, Arthur E.
 Gelber, Nahum, Q.C.
 Gellman, Albert
 Gibbons, Alan O.
 Gibson, Goodwin
 Gilbert, Dr. C. M.
 Gillespie, Mrs. Alastair W.
 Gillies, James
 Gilmour, A. H.
 Gilson, Miss J.
 Glassco, Mrs. J. G.
 Glassco, Mrs. W. G.
 Godfrey, Bert
 Godfrey, Mrs. J. M.
 Goldhar, Mrs. J. B.
 Goldhar, Maxwell
 Goldsmith, W. L.
 Goluboff, Dr. Lanny
 Gooderham, Mrs. G. W.
 Goodman, Edwin A., Q.C.
 Goodman, Wolfe D.
 Gordon, Duncan L.
 Gordon, J. Peter
 Gordon, John Lockhart
 Gordon, Lamont L.
 Gossage, Mrs. Leigh
 Gould, Mrs. John M.
 Gradenwitz, Ms. Carol J.
 Graham, Dr. John W.
 Graham, Mrs. K. M.
 Grand, Mrs. P. F.
 Gray, Gordon C.
 Graydon, Mrs. A. R.
 Greenbaum, Mrs. Lorna
 Greenfield, Mrs. Charles G.
 Greer, William N.
 Greey, Mrs. Paul B.
 Griffin, Anthony G. S.
 Griffith, Mrs. E. N.
 Gross, Harold
 Groves, Mrs. Harold
 Grubb, Edward
 Guest, David G.
 Guest, Mrs. Valerie F.
 Gunn, R. A.
 Hahn, Benno F.
 Hahn, Mrs. Benno F.
 Hahn, Miss Brenda
 Hahn, Dr. Neil
 Hair, Dr. Charles H.
 Haladner, Irwin
 Haley, Judge Donna J.
 Hamilton, Austin K.
 Hamilton, Miss Elizabeth D.

Hamilton, John P.
 Hamilton, Mrs. Robert M. P.
 Harding, C. Malim
 Harding, Mrs. C. Malim
 Harris, Miss Catherine A.
 Harris, David R.
 Harris, Mrs. Robin S.
 Harris, Mrs. W. H.
 Harris, Mrs. William C.
 Harrison, Mrs. E. P.
 Harrison, Michael St. B.
 Hatch, H. Clifford
 Hattin, Albert
 Hees, George H.
 Heintzman, Mrs. George T.
 Heintzman, Mrs. Jane



Hellyer, The Hon. Paul T.
 Henderson, Mrs. Douglas C.
 Henderson, Lyman G.
 Henderson, Mrs. Lyman G.
 Herington, Harold
 Herman, W. Bernard
 Hermant, Sydney
 Herod, W. J.
 Hershoran, H. S.
 Herzig, E.
 Hetherington, Miss Helen
 Hill, Dr. Clarence
 Hill, Mrs. W. F.
 Hirshhorn, Joseph H.
 Hitchins, Douglas H.
 Hodgson, David Y.
 Holbrook, Dr. J. G.
 Holbrook, Mrs. J. G.
 Holden, Mrs. John N. D.
 Holmes, Mrs. Phyllis
 Horne, Cleeve
 Horner, Harry

Horner, Mrs. Harry
 Horsey, W. Grant
 Howard, Ernest
 Hoyt, C. Grandison
 Hull, Rodney
 Hunter, Carl H.
 Ignatieff, Mrs. Nicholas
 Irvine, Mrs. Herbert
 Jackson, Philip B.
 James, R. W. F.
 Janes, Lloyd G.
 Jaquith, Dr. Lancelot E.
 Jennison, Mrs. G. L.
 Johnson, Miss Elspeth
 Johnson, Mrs. L. R.
 Johnston, Albert C.
 Johnston, Mrs. Ian C.
 Johnston, Mrs. J. G.
 Jones, Grant W.
 Joubin, Dr. Franc R.
 Keachie, L. M.
 Keith, W. J.
 Kelner, Dr. M. J.
 Kenner, Mrs. H. B.
 Kent, D. F.
 Kessler, Maurice
 Kessler, Mrs. Maurice
 Kilbourn, Kenneth M.
 Kilbourn, Miss Rosemary
 Kilgour, Mrs. R. C.
 Kilner, J. L.
 King, Mrs. A. S.
 Kinnear, David
 Kircheis, Albert
 Kircheis, Mrs. Albert
 Kirk, H. H.
 Kirzner, Paul
 Kirzner, Mrs. S.
 Koerner, Mrs. Michael M.
 Koffler, Mrs. Murray
 Kofman, Dr. Oscar S.
 Kolisnyk, Peter
 Konopny, Mrs. Goldie
 Kossar, Mrs. Zena
 Laidlaw, Miss M. A.
 Laidlaw, R. G. N.
 Lambert, Allan T.
 Langford, Miss Mary I. H.
 Laski, Mrs. Bernard
 Laski, Miss Jennifer
 Laski, Miss Patricia
 Latner, Albert J.
 Lawson, M. B. M.
 Lazier, Mrs. M. J. C.
 Leduc, Mrs. J. B.
 Lefroy, Miss Beatrice
 Lehner, Friedrich
 Leighton, Mrs. P.
 Leitch, John D.
 Le Sueur, Mrs. R. V.
 Levin, Mrs. Murray L.
 Le Von, H. A.
 Levy, Jerry A.
 Levy, Mrs. Lillian
 Lind, Mrs. Philip B.
 Little, A. J.
 Livingstone, H. E.
 Livingstone, Harold W.
 Lochhead, Kenneth C.

Lockwood, Dr. A. L.
 Longstaffe, J. R.
 Love, Denis
 Love, Mrs. Denis
 Lovering, Mrs. William L.
 Lunenfeld, Samuel
 Luxenberg, Mrs. Benjamin
 Lynch-Staunton, Mrs. Victor
 Macaulay, Robert W., Q.C.
 Macaulay, Mrs. Robert W.
 MacBeth, Miss Lundia
 MacGill, Miss Elsie Gregory
 Machell, Miss Margaret S.
 MacKay, Mrs. Stuart
 MacKenzie, Michael A.
 Mackie, A. G.
 MacLachlan, Mrs. K. S.
 MacLennan, Dr. David A.
 MacTavish, Lachlan
 Madill, Henry H.
 Mandell, Peter H.
 Manford, Mrs. W. Allan
 Mann, Mrs. Elinor V.
 Mann, Fred M.
 Margison, A. D.
 Martin, Mrs. Craufurd
 Matthews, Beverley, Q.C.
 Matthews, C. A. G.
 Matthews, Mrs. D. G.
 Matthews, Mrs. W. D.
 Matthews, Mrs. W. L.
 McCarthy, Miss Brenda
 McCarthy, John L.
 McCarthy, Mrs. John L.
 McCarthy, Mrs. Katherine M.
 McCarthy, Leighton
 McCarthy, Thomas G.
 McCombie, Dr. A. M.
 McConnell, J. E.
 McCormack, Thomas G.
 McCready, Mrs. Philip G.
 McCutcheon, James W., Q.C.
 McCutcheon, Mrs. Susan E. M.
 McGregor, R. H.
 McLean, Miss Carol
 McLean, Mrs. Donald
 McLean, Paul S.
 McMechan, John
 Medland, C. E.
 Megill, Mrs. Marion L.
 Meighen, Mrs. Maxwell C. G.
 Miller, Ms. Dorothy R.
 Miller, Mrs. Marvin E.
 Miller, Mrs. Mary Anne
 Miller, T. D.
 Mills, Mrs. Donald S.
 Milne, Mrs. Kathleen
 Mingay, J. Donald
 Misener, Paul J.
 Mitchell, Miss Catherine
 Mitchell, Mrs. John F.
 Mitchell, Mrs. Osborne
 Mockler, H. M.
 Moore, Mrs. John H.
 Moore, Norman G.
 Morris, Miss Ellen
 Morris, Jack
 Morrissey, William F.
 Morrison, Mrs. Bruce

Morrison, John R.
 Mulligan, Mrs. C. V.
 Mullin, John A.
 Mullin, Mrs. John A.
 Mulock, Mrs. Joyce
 Murray, Ross, Q.C.
 Mylrea, James M.
 Neilson, Allen
 New, Ryland H.
 Newell, Mrs. Paul S.
 Newman, Mrs. M. F.
 Nichols, Mrs. E. C.
 Nicholson, Mrs. James
 Northey, C. F.
 Northey, R. K.
 Nowakowski, Mrs. Susan
 O'Brian, Mrs. Ann Plunkett
 O'Callaghan, Mrs. Robert
 Okun, Meyer H.
 Olsen, Eric G.
 Olsen, O. H.
 Orlando, Mrs. Anthony
 Orsini, B. V.
 Osler, Miss E. Henrietta
 Osler, Mrs. G. S.
 Osler, Patrick C.
 Pajo, Miss Raija Lee
 Pantazzi, Miss Sybille
 Papas, Mrs. E. C.
 Parkin, Miss Jennifer A. C.
 Parkin, John C., Jr.
 Pascal, Mrs. Doris
 Pascoe, Mrs. Claud A. L.
 Pearsall, Mrs. R. J.
 Pepall, Robert L., Q.C.
 Perdue, Mrs. Katharine L.
 Perkell, Henry H.
 Perkell, Jack
 Perkell, Joseph R.
 Perkell, Mrs. Samuel
 Perren, Mrs. S. R.
 Phelan, Mrs. Helen D.
 Phelan, Paul J.
 Phillips, Miss Jane
 Phillips, Timothy A.
 Phipps, Mrs. G. E.
 Pigott, J. J.
 Pitfield, Ward C.
 Pitfield, Mrs. Ward C.
 Plummer, Miss Edith
 Plummer, Mrs. H. L.
 Pooler, E. H.
 Pooler, E. R.
 Porter, George W.
 Poyntz, Mrs. A. Ross
 Pullan, Morris
 Quetton, Hugh E. P.
 Rapp, Miss Laura
 Rapp, Miss Lee
 Rapp, Morton H.
 Rayner, Miss Jack W.
 Rector, Luther G.
 Redelmeier, Mrs. Francis M.
 Redelmeier, W. Robert
 Rhind, J. A.
 Rhind, Mrs. J. A.
 Richardson, Bradley W.
 Richardson, Mrs. Bradley W.
 Richardson, Mrs. George A.

Richardson, J. A.
 Robertson, Mrs. D. E.
 Robertson, Norman S.
 Robertson, Mrs. W. Struan
 Robinson, T. S.
 Rogers, Lawrence
 Rose, Dr. Pearl
 Rosenberg, Harold
 Rosenberg, Mrs. Laura
 Ross, Mrs. J. Gordon
 Rotenberg, Kenneth
 Rotenberg, Mrs. Kenneth
 Rotman, Mrs. Sandra
 Rowe, Mrs. W. L.
 Ryckman, Miss Barbara
 Rykert, Mrs. Carol H.
 Ryley, Mrs. Thomas G.
 Ryrie, Jack
 Schieder, Dr. R. M. K.
 Scott, Ian
 Scott, Mrs. Ian
 Scott, Miss Jean P.
 Scully, Mrs. V. W.
 Searle, Mrs. J. E.
 Shaw-Rimmington, Mrs. Marie
 Shaw-Rimmington, Miss Mary
 Shepherd, Miss E. Pearl
 Shleser, Mrs. I. H.
 Shoniker, Thomas
 Silverman, Mrs. Peter A.
 Simmonds, Miss Jean
 Sinclair, Mrs. Ian
 Smart, Charles D.
 Smart, Mrs. E. W.
 Smith, Mrs. Andrew
 Smith, Mrs. Ryrie
 Smith, Mrs. St. Elmo
 Snow, F. L.
 Solomon, Mrs. Jules N.
 Sprachman, Mandel C.
 Stapells, Mrs. A. E.
 Stearns, Marshal
 Stearns, Miss Norah R.
 Steele, Harland
 Steen, Mrs. B. R.
 Steiner, Alan N.
 Steiner, Miss Robert N.
 Stennett, J. D.
 Stephens, Mrs. C. A.
 Sterling, Donald B.
 Stevens, R. W.
 Stevenson, Alastair
 Stevenson, Mrs. Karen
 Stewart, Clair
 Stewart, Hamilton Douglas
 Stewart, Roy A.
 Stohn, John D.
 Stohn, Mrs. John D.
 Stoker, Patrick McG.
 Stone, Edgar J.
 Stone, Mrs. Edgar J.
 Storie, Thomas F.
 Stuart, A. K.
 Stuart, Alexander E.
 Stuart, Andrew T. B.
 Stuart, James M. K.
 Stupp, Mrs. Lillian
 Sully, Bruce A.
 Sutherland, H., Q.C.

Swaine, Donald E.
 Swaine, Fred Baird
 Swaine, Dr. Fred M.
 Swaine, Mrs. Fred M.
 Sweeny, William R.
 Switzer, Mrs. William
 Symons, Graham
 Tanenbaum, Max
 Taylor, Mrs. John H.
 Taylor, Mrs. Michael
 Teller, Ms. Judith
 Thomas, Mrs. Alan M.
 Thomson, Garth O.
 Thomson, Mrs. Lesslie R.
 Tiller, Gordon D.
 Tiller, Mrs. Gordon D.
 Torno, Noah
 Torno, Philip
 Torno, S. C.
 Torrie, Mrs. F. G.
 Tory, James M., Q.C.
 Tory, Mrs. Jean A.
 Tory, John A.
 Tory, Mrs. John A.
 Trevett, William Edward
 Trevor, L. J.
 Turriff, Mrs. Charles
 Tyas, Philip E.
 Tye, Lt. Col. H. T.
 Van Der Flaes, Edwin
 Van Der Hout, J. B.
 van Veldhoven, Mrs. Peter M.
 Vaughan, David H. M.
 Vaughan, J. Bryan
 Vernon, Mrs. Patrick H.
 Vonwicht, Helga
 Waddell, Mrs. R. C. A.
 Wadds, Mrs. Robert D.
 Waldie, Gordon, Q.C.
 Waldie, Miss Penelope
 Walker, Alfred A.
 Walker, E. H.
 Walker, Mrs. Harold C.
 Wallace, Miss Elisabeth
 Wallace, Brigadier F. C.
 Warburton, Dr. E. G.
 Ward, Walter G.
 Warren, Peter H.
 Warwick, Miss Mildred
 Warwick, Miss Nora
 Warwick, Miss Orion
 Watkins, William B.
 Watson, Alan G.
 Watson, Mrs. Alan G.
 Watson, Colin G.
 Wax, Dr. Sydney L.
 Waxer, Dr. Peter H.
 Webb, Peter
 Weinstein, Mrs. Myrna
 Weldon, David B.
 Wert, W. Howard
 Westaway, James W.
 Westcott, James W.
 Weston, Galen
 White, J. R.
 Whittaker, Herbert
 Wilkes, Hilton
 Wilkins, Mrs. Donald J.
 Willis, Major R. A.

Willmot, Donald G.
 Wills, J. C.
 Wilson, A. E.
 Wilson, Donald L.
 Wilson, Mrs. Donald L.
 Wilson, George W.
 Wilson, Mrs. H. H.
 Wilson, John Alexander
 Wilson, Dr. Murray
 Wilson, Ross F.
 Wingfield, R. M.
 Withrow, David A.
 Withrow, Miss Elizabeth Anne
 Withrow, John D.
 Withrow, Stephen Forbes
 Withrow, W. J.
 Withrow, Mrs. W. J.
 Wolfe, Mrs. Ray D.
 Wood, C. F.
 Woods, David
 Wookey, I. R.
 Wookey, Mrs. I. R.
 Wotherspoon, Mrs. G. D. S.
 Yaremko, John, Q.C.
 Yarmon, Mrs. Elliot N.
 Yeomans, Donald R.
 Yolles, L. S.
 Young, R. Brock
 Zaldin, Ms. Estelle
 Zeidler, E. H.
 Zeidler, Mrs. E. H.
 Zerafa, Boris E.
 Zerafa, Mrs. Boris E.
 Zweig, Sidney M.

Honorary Life Members

Casson, A. J.
 Crawford, Miss Lenore
 Cronyn, Mrs. J. K.
 Elwell, Miss Patricia M.
 Gardiner, Frederick G.
 McFaddin, Charles
 Michener, Rt. Hon. Roland, Q.C.
 Williamson, James
 Wilton, Ernest
 Zukowski, Eduard

Corporate Donors

In recognition of major benefactions to the Art Gallery of Ontario, we wish to acknowledge the following corporations and foundations. (Contributions from these donors are equivalent to dollar qualifications for Founder Members and are recognized in perpetuity in the Main Lobby of the Gallery.)

Alcan Canada Limited
 American Express Canada, Inc.
 Bank of Montreal
 The Bank of Nova Scotia
 Bell Canada
 Brascan Limited
 The Cadillac Fairview Corporation Limited
 Canada Packers Inc.
 Canada Permanent Trust Company
 Canadian Imperial Bank of Commerce
 Carling O'Keefe Limited
 Costain Limited
 Dominion Securities Ames Limited
 Eaton's of Canada Limited
 Ford Motor Company of Canada, Limited
 Gulf Canada Limited
 IBM Canada Ltd.
 Inco Limited
 Imperial Oil Limited
 McLeod Young Weir Limited
 Mediacom Industries Inc.
 Mobil Oil Canada, Ltd.
 The Molson Companies
 National Trust Company, Limited
 Noranda Group
 Norcen Energy Resources Limited
 Northern Telecom Limited
 The Royal Bank of Canada
 Royal Trust
 Shell Canada Limited
 Simpsons, Limited
 Simpsons-Sears Limited
 Southam Inc.
 Stelco Inc.
 Teleglobe Canada
 Texaco Canada Inc.
 The Toronto-Dominion Bank
 Torstar Corporation
 TransCanada Pipelines Limited
 Hiram Walker Resources Ltd.
 George Weston Limited
 Wood Gundy Limited

The Atkinson Charitable Foundation
 E.W. Bickle Foundation
 Hope Charitable Foundation
 Laidlaw Foundation
 The R. Samuel McLaughlin Foundation
 The McLean Foundation
 The Schumacher Foundation

APPENDIX F

STAFF OF THE ART GALLERY OF ONTARIO

as of March 31, 1983

DIRECTOR'S OFFICE

William Withrow/*Director*

Claudette Kernaghan/*Assistant to the Director*

Gail Henderson/*Secretary*

Development & Membership Services

Marie DunSeith/*Development Manager*

Angelika Abbott/*Clerk - Development*

Peggy Eades/*Clerk - Development*

Anne Greaves/*Manager, Membership Services*

Susan Hindle/*Membership Assistant*

Harold Boyd/*Clerk - Membership*

Joan Ridout/*Clerk - Membership (part-time)*

Volunteer Activity

Joyce Davenall Turner/*Coordinator of Volunteer Activity*

Cecilia Brown/*Assistant to Coordinator*

Dora Stewart/*Administrator, Art Rental Service*

Rita Dingemans/*Bookkeeper, Art Rental Service*

Maria Enriques/*Sales Assistant, Art Rental Service*

Joan Krowczyk/*Sales Assistant, Art Rental Service*

Mary Lou Giroux/*Bookkeeper, Reproduction Shop*

ACCOUNTING AND FINANCE BRANCH

Timothy Hopcraft/*Controller*

Elizabeth Hickey/*Supervisor, General Accounting*

Rowena Reyes/*Payroll Clerk*

Delia Morris/*Computer Operator*

Sarah Ippolito/*Accounting Clerk*

Barbara Moisey/*Accounting Clerk*

David Moisey/*Treasury Clerk (part-time)*

ADMINISTRATION BRANCH

Norman B. Walford/*Chief of Administration and Corporate Secretary*

Marion Taylor/*Assistant to Chief of Administration and Corporate Secretary*

Shirley Hrebik/*Secretary/Receptionist*

Administrative Services

Jane Cowan/*Head*

Jetta McClure/*Purchasing Officer*

Cheryl Izen/*Purchasing Clerk Typist*

Robert Soutar/*Shipper/Receiver*

Diana Doucet/*Head Switchboard Operator*

Therese Boisvert/*Switchboard Operator*

Ann Davison/*Switchboard Operator (part-time)*

Heather Bakken/*Switchboard Operator (part-time)*

Mark Collyer/*Messenger/Mail Clerk*

Sharon McGill/*Machineroom Operator*

Edward Murray/*Elevator Operator*

Archives

Margaret Machell/*Archivist/Records Manager*

Catherine Spence/*Clerk/Typist*

Book Shop

Jane Brooke/*Manager*

Peter Fraser/*Buyer*

Jocelyn Brodie/*Assistant Buyer*

Michael Mathon/*Processor*

Jennifer Webb/*Bookkeeping Clerk*

Rod Matthews/*Cashier*

Donald Rance/*Floor Sales Assistant*

Brian Gibbs/*Assistant Processor (part-time)*

Dining Services

Leo Chan/*Manager*

Sandra Higby/*Supervisor of Services*

Christina Balog/*Secretary/Bookkeeper*

Philip Ou/*Executive Chef*

Michael Li/*Sous Chef*

Monica Fong/*Cafeteria Cashier*

Chine Chine Koo/*Busperson*

Restaurant Staff

Diane Colbert

Jerry Cybulski

Victor Gomes

Brian Hoffert

Betty Ing

Lyne Jenkins

Sandra Spencer
Samson Tan

Kitchen Staff
Quoc Quang Dang
Tham To Lan
Vien Long
Lam Lan Ng

Kitchen Staff (part-time)
Quynh Hoang
David Thai

Members' Lounge
Brenda May
Diana O'Reilly (*part-time*)

Restaurant Staff (part-time)
Andrew Chan
Anna-Marie Cobbold
Arturo Hernandez
Tani-Anne Mendez
Rex Wan
Sam Wen
Mel Yung
Sylvia Gumpesberger

Employee Relations

Patricia Elwell/*Manager*

Priscilla Ratcliffe/*Assistant Manager*

Jacqueline da Silva/*Personnel Secretary*

Gallery Activities/Cloakroom/ Information Services

Mary Woolverton/*Coordinator*

Patricia Cipriani/*Assistant Coordinator*

Laurence Madden/*Senior Information Officer*

Daniel Thibodeau/*Information Officer*

Information Officers (part-time)

Mary Greto
Chris Sedgwick
Ian Wallace

Kathryn Wilson/*Cloakroom Operator*

Cloakroom Attendants (part-time)
Alexander Best
Michael Ronco

Physical Plant

John Aveling/*Manager*

Bernard Oldcorn/*Maintenance Supervisor*

Maintenance Workers

George Bartosik
Marion Blair
Charles Carrol
Alvaro Chora
Ron Evelyn
Edward Gourley
Alex Kersis
Charles Sammons
Don Scafe
Mary Stevenson
Pedro Vieira
Elizabeth Vencec

Washroom Attendants (part-time)

Emma Molina
Sabita Ravindranath

Security

Jack Vecchio/*Manager*

Assistant Managers

Michael Duggan
Denis Fernandes

Shift Supervisors

Carlos Dapello
Erik Jensen
Ruperto Ligsay

Angelo Belfiore
Robert Chandler
Terry Cheung
Ernesto Dahiroc
Mow
Michael Harrison
Ian Hart
Pat James
Eric LaDelpha
Kathy Lefneski
Diana Lunde
Joseph Luciere
Daniel Moses
Frank Puidokas
Aristides Rosales



Security Officers

Roger Angeles
Carrie Bomhower
Linaz Brazys
Robert Broadley
Chung-Hau Cheung
Michael Douglas
William Fryday
Patrick Grieve
Ruth Kenwright
Michail Litnovotsky
Michael Ruby
Laurence Saulnier
Ronald Selles
Albert Vaiculenias
Ron vander Cruysen
Paul Venables
Frank Walters
Thomas Wey

Security Officers (part-time)

Susan Allen-Young

Shane West
Mirsoslaw Wywiał

CURATORIAL BRANCH

Roald Nasgaard/*Chief Curator*
Olga Davison/*Assistant to Chief Curator*
Barry Simpson/*Manager of Exhibitions and Curatorial Administration*
David Burnett/*Curator of Contemporary Canadian Art*
Marie Fleming/*Associate Curator of Contemporary Art*
Mara Meikle/*Secretary*
Dennis Reid/*Curator of Canadian Historical Art*

Christine Boyanoski/*Assistant Curator, Canadian Historical Art*

Edie Sersta/*Secretary*

Alan Wilkinson/*Curator of Modern Sculpture*

Karen Finlay/*Assistant Curator, Exhibitions*

Brigitte Quinney/*Secretary*

Marta Hurdalek/*Assistant Curator, Old Master Art*

Cheryl-Anne Luck/*Receptionist/Typist*

Katharine Lochnan/*Curator, Prints and Drawings*

Brenda Rix/*Assistant Curator, Prints and Drawings*

Mary-Ann Miller/*Secretary*

Conservation

Eduard Zukowski/*Conservator*

Ralphus Ingleton/*Practitioner*

Extension Services

Glenda Milrod/*Head*

Nora Fuhrmann/*Assistant to Head*

Marcia Lawrence/*Program Coordinator*

Grace Desa/*Scheduling Officer*

The Grange

Ruth Keene/*Historic Housekeeper*

Janet Hodapp/*Secretary/Coordinator*

Registration

Eva Robinson/*Registrar*

Kathleen Wladyka/*Assistant Registrar*

Parin Dayha/*Clerk-Typist*

Anne Denoon/*Assistant to the Registrar*

Cynthia Ross/*Traffic Coordinator*

Technical Services

Chesley Taylor/*Manager*

John Ruseckas/*Chief Preparator*

Akira Yoshikawa/*Production Assistant*

James Bourke/*Lighting Technician*

Bruno Kafllinski/*Framing Technician*

Claude Luneau/*Exhibit Technician*

Charles Simpson/*Crating Technician*

Installation Officers

Peter Dykhuis

Brian Groombridge

Preparators

Stanley Garnicki

Lyle Goorvich

Will Gorlitz

Wilbert Headley

Jonas Jacikas

Charles Kettle
Louis Monstvilas
Ted Rettig

Reference Library

Karen McKenzie/*Chief Librarian*
Lawrence Pfaff/*Reference Librarian/Deputy Librarian*
Randall Speller/*Documentalist/Reference*
Gloria Marsh/*Library Technician*
Carol Lowrey/*Technical Services Librarian*
Joyce Yarkut/*Clerk Typist (part-time)*

Photographic Services

Maia-Mari Sutnik/*Coordinator*
Faye Craig/*Assistant to Coordinator*
Catherine Carside/*Clerk-Typist*
Larry Ostrom/*Head Photographer*
Diane McConnell/*Photographer*
William Wilson/*Photo Technician*

EDUCATION SERVICES

James Williamson/*Head*
Diana Prime/*Administrative Secretary*
Deborah Percy/*Scheduling Officer*
Anne-Marie Jeffrey/*Receptionist/Scheduling Secretary*

Elementary Level

Wendie Flaster/*Senior Education Officer*
Linda Kricorissian/*Education Officer*
Education Officers (part-time)
Murdoch Chisholm
Jane Fleetwood-Morrow
Sally Gregson
Marcy Piersol
Dale Sheppard

Secondary Level

Catherine Studley/*Senior Education Officer*
Bonnie Taylor/*Education Officer*
Education Officers (part-time)
Linda Judelman
Elisabeth Khera
Thomas Northey
Julia Stone

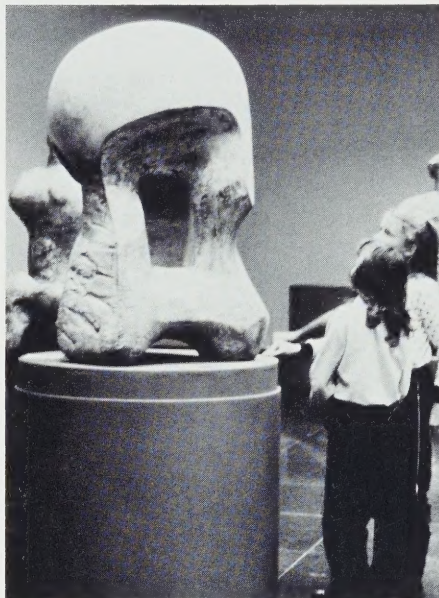
Activity Centre

James Thornton/*Head*
Barbara MacPherson/*Secretary/Registrar*
Modris Broze/*Chief Technician*
Artists
Robert Achtemichuk
Phillip Barker
David Barnett

Arlene Berman
Mieke Bevelander
Moiria Clark
Linda Corbett
Bill Leeming
Susan Low-Beer
Carol Matson
Larry Middlestadt

Education Officers (part-time)
Diana Lunde
Mary Greto
Pat Sullivan

Assistant Technicians (part-time)
Theodore Dragonieri
Ruta Gravlejs



Adult Academic Programs

Peter Gale/*Senior Education Officer*
Francis Broun/*Education Officer/Lecturer*
Education Officers
David Wistow
Douglas Worts

Audio-Visual Centre

Catherine Jonasson/*Head*
Margaret Brennan/*Senior Cataloguer*
Lynne Burry/*Cataloguer/Researcher*
Norma Elms/*Secretary*
Alex Borovoy/*Loans Consultant*

Media Productions

Henry Dunsmore/*Head*
Barbara Arsenaault/*Chief Media Technician*
William Webster/*Media Technician (part-time)*

PUBLIC AFFAIRS BRANCH

Position Unfilled/*Marketing Manager*
Tesse Grosh/*Secretary*

Communications

Gail Hutchison/*Head*
Judith Malone/*Communications Officer*

Publications and Design

Denise Bukowski/*Head*
Ivan Holmes/*Design Supervisor*
Krystyna Ross/*Production Coordinator*
Catherine Van Baren/*Production Editor*
Marilyn Bouma/*Design Assistant*

Front Cover

Barbara Hepworth (British, 1903–1975), *Mother and Child*, 1927; hopton wood stone, H. 45.0, W. 28.0, D. 20.5 cm. Art Gallery of Ontario, purchased with assistance from the Volunteer Committee Fund.

Back Cover

Giovanni Battista Foggini (Italian, 1652–1725), *The Rape of Orithyia by Boreas*, c. 1690–1700; bronze, H. 54.5 cm. Art Gallery of Ontario, purchased with assistance from the Volunteer Committee Fund, 1982.

Photos by Birgitte Nielsen and Larry Ostrom, Art Gallery of Ontario. Graphic design by Michael van Elsen Design Inc.



Art Gallery of Ontario